

SQUARE DANCING

TIME FOR THE
30TH NATIONAL

(see page 9)

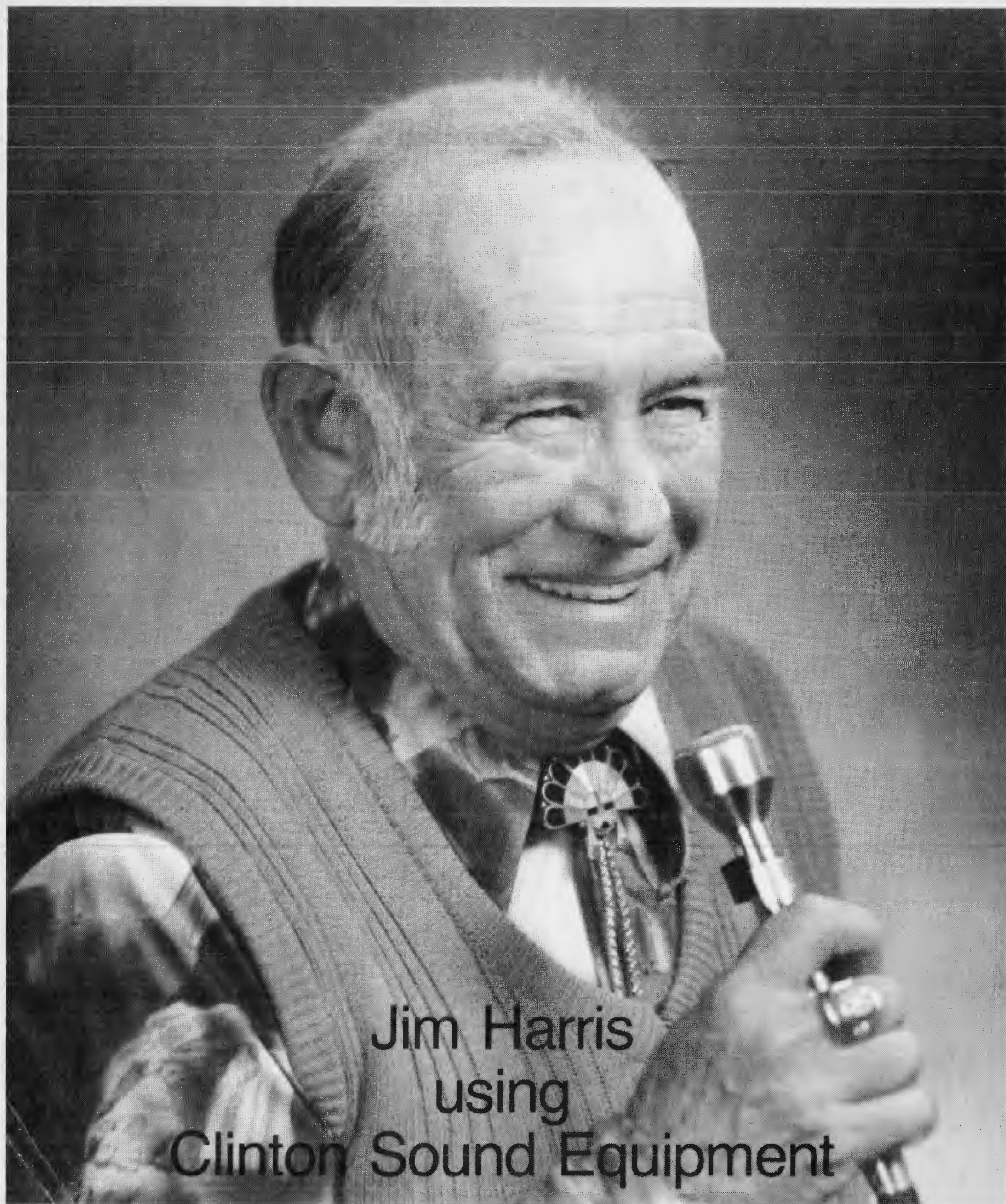
JUNE, 1981

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ANDERSONS
To HALL of FAME

(see page 11)

official magazine of The *Sns in Order* AMERICAN SQUARE DANCE SOCIETY



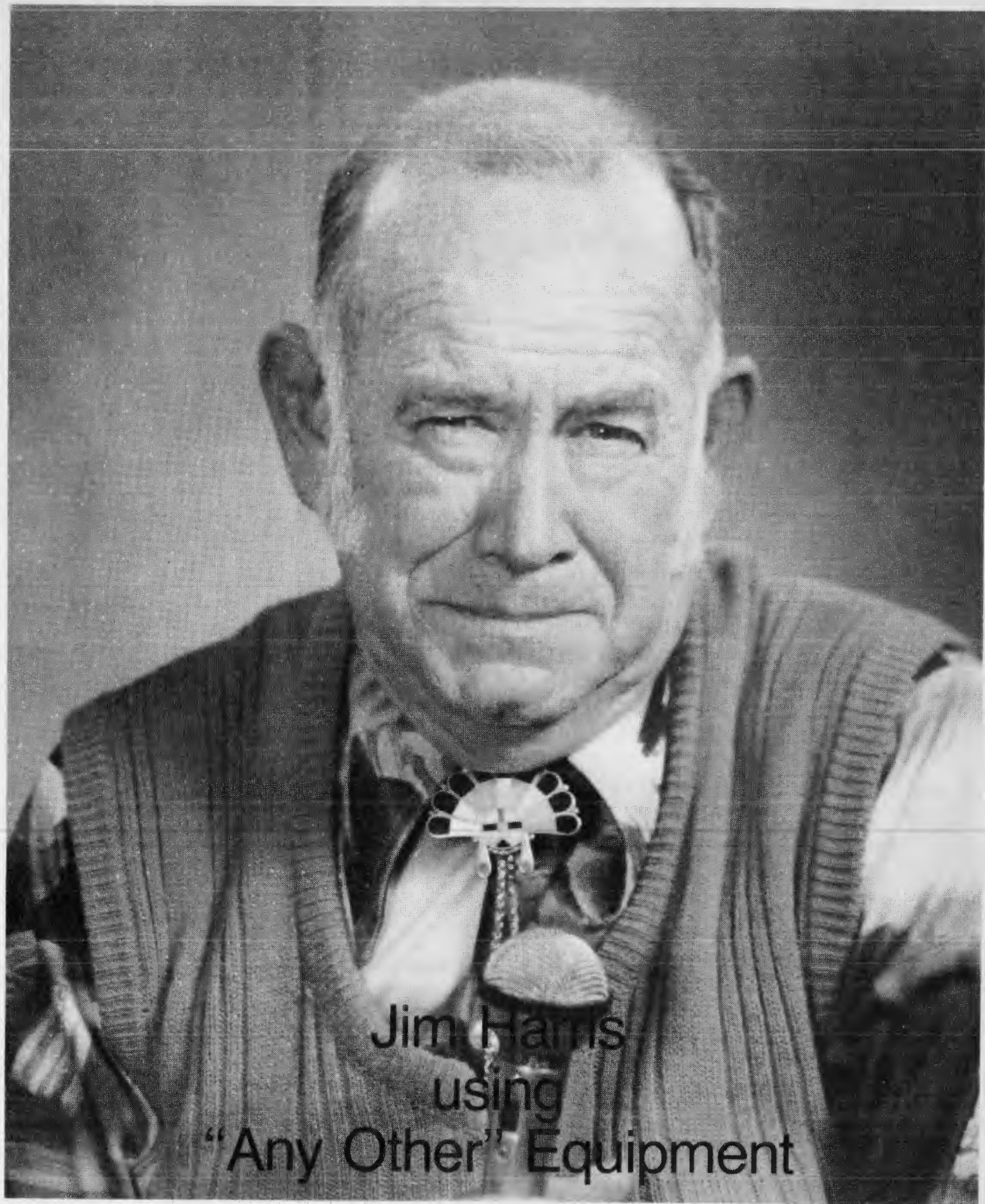
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We attended a very nice square dance in Arizona last month. When the caller called a do sa do, our corners put their right arms around our waists and their left arms in the air and spun us around. We looked like crippled submarines. They told us it was the new do sa do. We like the old way better. If dancers want to do that maneuver, they should name it "Crippled Submarine" or something else.

D. Boyden
Provo, Utah

For more on this subject, please see page 12.
— Editor

Dear Editor:

Just a note to let you know I think your articles in SQUARE DANCING magazine are most helpful. In regards to Joe and Barbara's

conversation with Jack Lasry, I must agree with them that chase right is an awkward movement. As a further bit of confusion, have you ever tried chase left? If callers would mingle with the dancers on the floor and dance, perhaps we wouldn't be plagued with all the new junk they seem to like.

Bill Beeson
Hardy, Arkansas

Dear Editor:

There are some wonderful opportunities here in Alaska for square dance callers. We would welcome letters from callers interested in making a change and moving to Alaska. We would be happy to help them find employment in their field and to send information about Alaska, cost of living, job availabilities, earnings, weather conditions, housing, number of clubs in different cities and cities needing callers.

Georga Cada
1231 Redwood Court
Anchorage, Alaska 99504

Anyone with wanderlust in their bones, please write George direct. — Editor

Dear Editor:

We have friends, Wally and Mable Sandahl, who live at Tower Point Park in Mesa, Arizona. They do challenge dancing to tapes. Wally is big and Mabel is small. "Some people think that we don't have fun at our tape

Please see LETTERS, page 71

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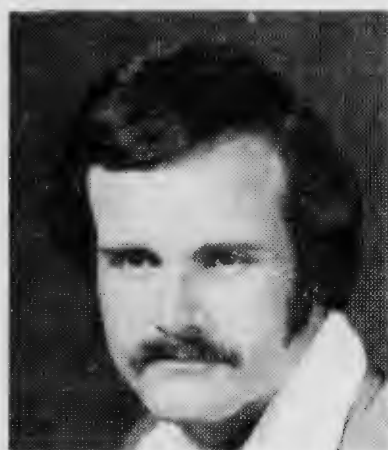
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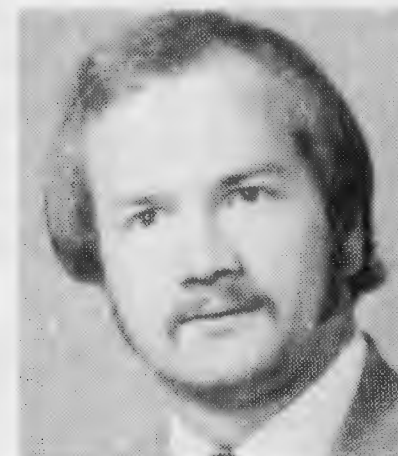
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June, 1981

ON ONE OF THOSE rare, beautiful spring days recently, we got in the car and headed down along the coast highway south to San Diego, where we used the excuse of conducting a workshop as a means of gaining a few days of rest and relaxation.

San Diego was hopping — square-dance-wise. On that single Sunday afternoon, in addition to our being involved in a workshop, there was a large, free square dance open house in one part of town, a graduation party with 170 class members in another. In a section of the same facility where our work was going on was a huge class of cloggers and scattered around the vicinity, a round dance session and some regular club dances. Those who were sponsoring our event assured us this was nothing unusual — square dancing was booming in the area and had been booming for some time.

This started us thinking. So many times we

hear the dark side and pass along the word of small classes and fading clubs, when the truth of the matter might be just the reverse. We benefit greatly by a current, on-going barometer, consisting of letters, phone calls and nose-to-nose communications from those of you out there who apparently are finding the activity in your areas in a truly healthy condition. Actually, all is apparently going very well with a good portion of the activity and we're delighted!

Recognition Where It Is Due

WHEN TALKING with professionals outside the realm of square dancing, we are frequently reminded about what an unusual activity square dancing actually is. What boggles the minds of so many professional people is that virtually all of the organizational work needed in running the several hundred associations, in producing the almost 200 area publications and in putting together the hundreds of giant square dance events each year is handled by volunteers. For the most part these men and women have no formal background or training in what they are doing but they have learned their jobs simply by willingness and perseverance.

As an example, no one knows for sure how many tens of thousands of voluntary man-hours have been spent over the past four years in producing this year's National Square Dance Convention. If you attend the "big one" look around, so much of what we will

An Invitation — Come See Us!

WE DON'T TOO FREQUENTLY have a booth at a National Convention but this month will be an exception. Both Becky and I will be in attendance in Seattle and we thought our best opportunity of saying "Howdy" to a lot of you would be to anchor ourselves where others might find us. We'll be in a booth on the main exhibition floor. The number is 48.

Free Gifts — More than \$8,000 in give-aways!

There, we've said it and we're glad. If nothing else will attract people to come by the booth, maybe that will do the trick. We *will* have some drawings for some valuable prizes and we'll be happy to take new subscriptions or renewals but we'll also be delighted just to chat, and to get you to put your name in our guest book. . . . and, for Asilomar Alumni . . . You're invited to attend a special Trail End Dance on Wednesday evening, June 24, the eve of the 30th National in Seattle. If you have taken part in a Sets in Order sponsored Asilomar Vacation Institute send a stamped, self-addressed envelope to Bill and Pat Walker, 120 South 183rd, Seattle, WA 98148. We'll see you there!

take for granted has been in the process of development since 1976 and finally it is all brought together in the last day or two prior to the Convention's opening.

If any single task might be pinpointed as a job usually handled by professionals, it would have to be housing. With only so many hotel rooms in any Convention city, it is a major planning job to assign them fairly. Publicity and promotion of one of these big ones is also a job that requires great skill and know-how.

"Sound" is another major item, commercial booths are another. And then there is programming. A total number of hours of dancing time divvied up among squares, rounds, contras and other forms is an unbelievable task that is planned by volunteers whose one aim is to provide three days of dancing enjoyment for some 20,000 or more dancers.

These are just a few examples taken at random, but the whole structure of square dancing is made up of unselfish men and women who give so much of themselves to the activity. We hope that, by *giving* they realize that they are indeed appreciated. Sometimes a note from a club or association officer, applause from the crowd or some sort of recognition says "thank you," but often as not the reward comes with the opportunity of doing.

Years ago we started singling out area callers who were doing fine jobs and spotlighted them in our Caller of the Month section. (See page 70.) Round dance leaders have received recognition each month in our Paging the Roundance section (page 32). Other men and women have been written up as the Feature Caller in the Workshop section while others are byline credited for special articles they have written.

With tens of thousands of dancers involved each year in club and association work and with several hundred round dance cuers and teachers and more than 9,000 square dance callers all doing their "thing," it's not possible to salute each one.

With all of this, however, there are always some whose contributions to the activity have touched the lives of many throughout the world of square dancing. These may be men and women known to the general square dance public or they may be individuals whose work has been done in the background

and whose names may be unknown to most of those who square dance today. These are the people who, over the past 25 years, we have selected for special honors.

The Silver Spur

The Silver Spur Award was created in 1956 to honor those individuals who have devoted much of their lives, time and energies to the promotion, protection and perpetuation of American square dancing. To date 14 Silver Spurs have been awarded. Here is the list of recipients. Lloyd "Pappy" Shaw, 1956; Howard Thornton, 1956; Lawrence Loy, 1956; Harold and Thelma Dean, 1957; John Mooney, 1958; Ed Gilmore, 1967; Carl and Varene Anderson, 1972; Dorothy Shaw, 1972; Steve and Fran Stephens, 1974; Charlie Baldwin, 1976; Corky and Paulette Pell, 1977; Stan and Cathie Burdick, 1979; John Kaltenthaler, 1979; Jay Metcalf, 1981.

The Hall of Fame

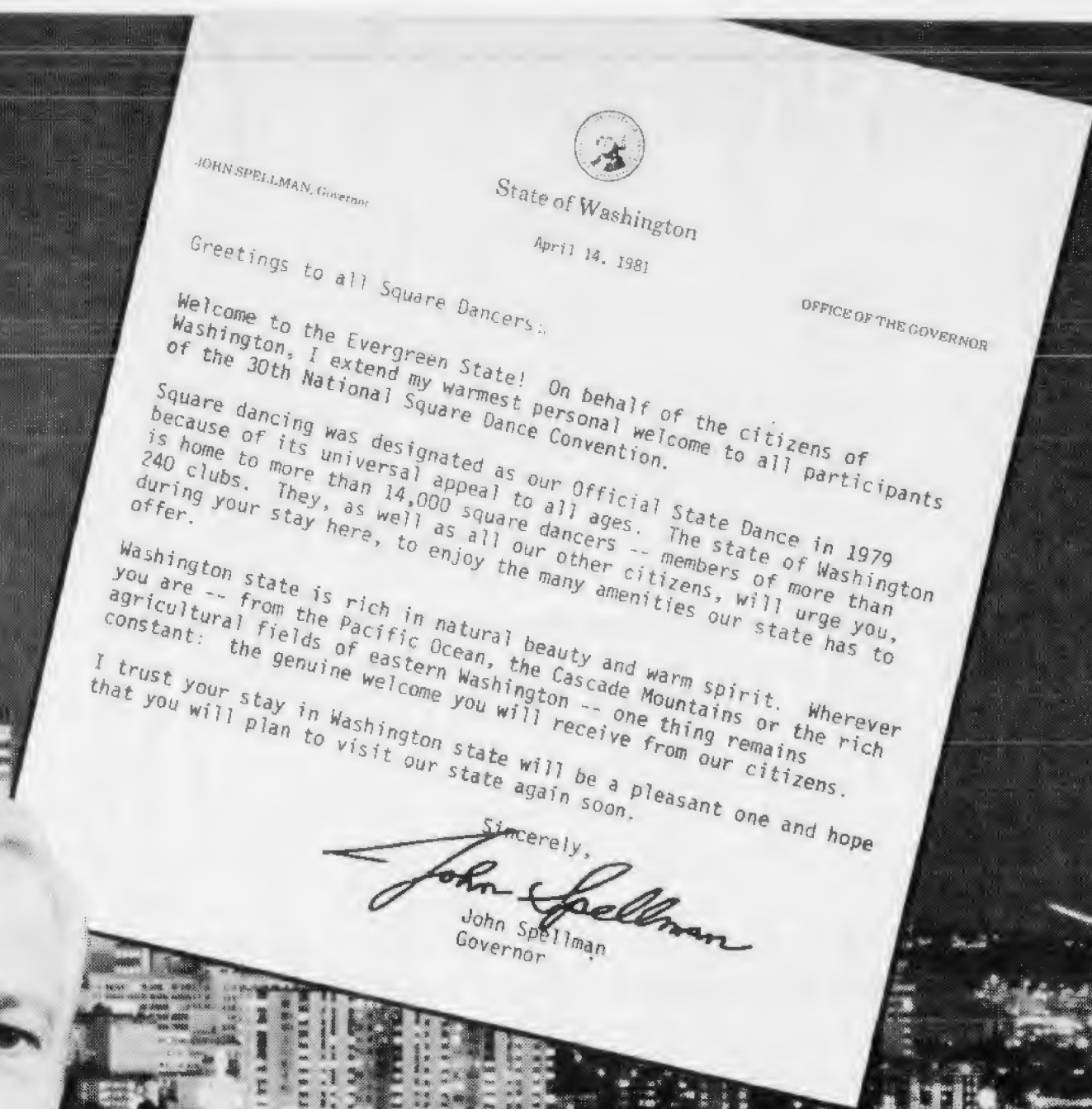
The Square Dance Hall of Fame, located in the Los Angeles headquarters of the American Square Dance Society consists of the portraits of thirty-five distinguished men and women, most of whom are well known to the square dance public, who have given so much of themselves in helping with the protection, promotion and perpetuation of American square dancing.

Here, in alphabetical order, are the members of the Square Dance Hall of Fame: Don Armstrong, Al Brundage, Jimmy Clossin, Marshall Flippo, Ed Gilmore, Cal Golden, Les Gotcher, Herb Greggerson, Frank and Carolyn Hamilton, Lee Helsel, Jerry Helt, Bruce Johnson, Earl Johnston, Fenton "Jonesy" Jones, Arnie Kronenberger, Frank Lane, Johnny LeClair, Dick Leger, Joe Lewis, Melton Luttrell, Ralph and Eve Maxhimer, Jim Mayo, Bob Osgood, Bob Page, Ralph Page, Lloyd "Pappy" and Dorothy Shaw, Manning and Nita Smith, Ray Smith, Dave Taylor, and Bob Van Antwerp.

☆☆☆

While we can't begin to honor *all* of those who work unselfishly for this activity we do point out that the warmest praise comes from those within our own clubs, within our own communities. Perhaps even more than the accolades of others is the satisfaction we get from the opportunity to serve and the pleasure of a job well done.

Welcome to the 30th National Square Dance Convention



THE GRANDDADDY of them all, the Barnum & Bailey Ringling Bros. of the square dance world celebrates 30 big ones this month when the doors open June 25 in Seattle, Washington, to mark three decades in the history of National Square Dance Conventions.

This is going to be a biggie — of course any time you reach up over the 20,000 dancer mark, you're talking about Big Events. Washington State, which sponsored the National a dozen years ago, is expected to more than double its previous attendance record. Site of the Convention is the same as it was in 1969 but with more. lots more dancing space.

You'll find all the great regular events at the 30th. The dancing will be geared to the different plateaus, the workshops in squares, rounds, and contras, the colorful sales booths, the Showcase of Ideas — they'll all be here. But as in the case of most conventions, there will be the "specials."

Just in case you've never attended a National Convention, be prepared. It's greater, more breathtaking than any of its press re-

leases and there's so much more to it than just the dancing. You'll find that people-watching will be one of the highlights of your convention experience. Do as so many convention-goers do and get acquainted with square dancers from other areas — friends you've never met before. Seek out those who are sitting on the sidelines. Talking to some of these people will give you an interesting insight into how the square dance activity compares in other areas to the way it is in yours.

A Time for Learning

One of the unique features of these Nationals is the serious discussions in the panel rooms. You're invited to select from a large number of these sessions on a wide variety of topics. This is your opportunity to bring the convention home with you. Who knows, you might come up with some ideas that will help stimulate your own club programs and possibly even generate some thoughts for recruiting new dancers "borrowed" from proven ideas experienced by dancers in other parts of the square dance world.

International Flavor

It would appear that dancers from many parts of the world have "Seattle on their Mind" as the Convention takes on the appearance of an International square dance event. Close proximity to British Columbia has resulted in the advance registration of several hundred people from that area as well as others coming from Alberta, Manitoba, Nova Scotia, Ontario and Quebec. Australia has registered a sizeable group. Several dancers are attending from Japan, with smaller groups coming from England, New Zealand and West Germany. A single dancer will represent Sweden and another the Netherlands. Several Chinese couples are expected from Taipei. In addition, there will be Americans returning from Saudi Arabia and Panama to add to a truly international atmosphere.

Fashion Show

An important ingredient of the Convention is the fashion show, entitled "Street Fair." 50 model couples in 47 different groupings will display their dance attire at two performances, 2:00 and 8:00 PM on Friday, in the Seattle Center Opera House.

Odyssey of Square Dancing

This tribute to Lloyd and Dorothy Shaw, long recognized as being responsible for the rebirth of square dancing in the 30's, will be presented in the Seattle Center Opera House at 10:00 AM and 2:00 PM on Saturday. It includes a cast of 250 and offers a glimpse of the background of our activity which led up to what we know it as today.

Parade of States

Saturday evening the Parade of States will be held from 6:30 to 8:00 PM in the Memorial Stadium. There will be no other scheduled Convention activities during this time period.

After Parties

There will be four after parties held on the Convention grounds each night. The Teen party will be in the Ranier Room. Washington callers will be featured in the Center House. The Arena will have square dancing and the San Juan Room round dancing both hosted by future Conventions.

Non-Dancing Activities

The 74-acre complex of the Seattle Center offers expansive grassy areas either for relaxation or to view the International Foundation as it shoots its electronically operated and

lighted cascading water sculptures into the air to the beat of programmed musical selections.

The Center includes a Fun Forest Amusement Park with a collection of thrill rides and a special section for children. The Pacific Science Center on the grounds includes six buildings filled with interesting things for all ages. One of these, the Imax Theatre (one of 11 in existence), offers a film experience that explodes on a screen three stories high! Participants at the 30th National will be given a special discount at the theatre. Just show your registration ribbon for \$1.00 off the ticket price. This offer is good June 25, 26 and 27.

A pre-Convention special offer has been made to square dancers to attend a Seattle Mariner baseball game at the Seattle Kingdom (note this is a different location than the Seattle Center) on Monday, Tuesday or Wednesday nights. The Mariners will be playing the Toronto Blue Jays at this time. Loge seats, regularly selling at \$5.50 each, are offered at \$4.50, with seating provided in a section set aside for square dancers. Tuesday night will feature square dancing at the pre-game festivities. Tickets may be ordered from Seattle Mariners, PO Box 4050, Seattle, WA 98104, Attention Group Sales. Orders received prior to June 10th will be processed and tickets returned by mail. Orders received after this date will be held at the will-call window. All orders must be received 10 days prior to the game date.

Be Prepared for a Good Time

If you wonder how in the world you're going to be able to do and see everything that is planned both at the Convention and in and around Seattle itself, don't worry. You probably won't be able to cover it all, but if you bring your dancing shoes and that wonderful joie de vivre that square dancers are known for, along with the seemingly inexhaustible endurance they seem to have, you'll probably be able to include something of everything: Squares, rounds, contras, seminars, panels, workshops, exhibitors' booths, fashion show, pageant, a ride to the top of the Space Needle and on the Monorail, some of the local sight-seeing and perhaps even a glimpse of Mount St. Helens. Most of all you'll meet some wonderful people from around the square dancing globe and be a part of a very special experience. Enjoy it to the fullest!

The
Square Dance
Hall of Fame
proudly salutes

Carl
and
Varene
Anderson
California

Carl and Varene
Anderson
by Gene Anthony



THIS MONTH WE TAKE PRIDE in saluting a pair of square dance pioneers through whose efforts the square dance world has been brought more closely together. In 1951, Carl and Varene Anderson had a dream, a concept for a giant event that would attract dancers from all parts of the country for three days of dancing and meetings — something more than just a festival but rather a showcase for square dancing. Carl and Varene, together with a handful of ardent supporters set out to create the first, the original, National Square Dance Convention in Riverside, California.

The target date was May 30, 1952. There had been no precedent. Up until this time, different communities had their round-ups and festivals, but a convention? That was something entirely different. With only a few months to plan and with word-of-mouth providing the major part of the promotion, the Andersons and their team of workers developed a program which was to be the prototype for the 30 conventions that would follow. While the first convention may seem small by today's standards, it was so successful that the idea of having a National was picked up by other communities and the yearly event grew, both in size and in effectiveness.

Over the years, the Andersons have played an important role in the growth of the National, serving continuously on its executive committees. In acknowledging the part the Andersons played with this event over the years, we also salute their "baby," the annual, National Square Dance Convention.

It is with pride, therefore, that we include the Andersons as a part of the Square Dance Hall of Fame and add their portrait with those of others who have given so much of themselves, unselfishly, to the cause of American Square Dancing.

Poor Kid

He doesn't have
a name of his own

*Being a sort of modern day fable by George W. Aesop
(translated by Bob Osgood)*

ONCE (UPON-A-TIME), in a city not unlike your own, there appeared one day a youth. Nobody knew where he came from, some had an idea, but the boy had no name. And that was strange, for *everyone* in the town had a name — everyone, except this lad.

Of course this was awkward because you couldn't go through life being called "Hey you" or being referred to as "*that* boy."

So the boy needed a name. What did he want to be called? The thought came to him, "I want to be a popular person. I want *everybody* to like me." So, he reasoned, "The natural solution is to take the name of a very popular boy in town — one everybody likes and depends upon." And, by taking such a name the lad felt he would automatically be respected and accepted.

He looked around and decided that young Donald C. Doyle was just such a boy. He had a well-established name. He had proven his usefulness and he could be depended upon. What more could a person want? "That's for me," thought the lad. "I'll call myself Donald C. Doyle, and everyone will get to know me and soon forget about the other Donald C. Doyle."

And so he took the name and went all over the city, introducing himself as Donald C. Doyle and making himself dependable and as useful as he could.

In time one whole section of the community started calling him Donald C. Doyle. Of course there was some confusion where folks knew and respected the original Donald C. Doyle and eventually some of the people had to take sides as to just which Donald C. Doyle, they'd call Donald C. Doyle.

All this time there were some venerable leaders in the town who said, "We can see good things about both lads. What a pity we can only be friends with one or the other!"

And there were some especially wise ones who spoke among themselves and said, "You know, it would have been so much better if the new boy had just chosen a name of his own. Then, if folks liked him at least they'd call him by his own name. *Bob Jones* is an excellent name and nobody else uses it. Maybe this is what he should call himself. In this way we could always have our dependable, original Donald C. Doyle and, at the same time this Bob Jones could be known by his own name. The confusion would be a thing of the past and perhaps with a little time and patience (if it is what most people want), *Bob Jones* would make a name for himself. Perhaps he will become just as useful and just as dependable as Donald C. Doyle. Best of all, the folks in these parts would not have to take sides anymore. They could go on depending on Donald C. Doyle, as they have been for years and, as for Bob Jones, well he'd be just like the rest of us. He'd have to make it on his own, proving that he is desirable *and* useful.

And the wise elders of the community got together and in all of their infinite wisdom decided to give Bob Jones a chance. The confusion disappeared. When groups met together there was no more dismay. Donald C. Doyle *was* Donald C. Doyle and Bob Jones *was* Bob Jones. And only time and the cooperation and understanding of all the town's people, who dearly loved their community and wanted to see it prosper, would foresee the eventual outcome. The End

. . . and now

a few dozen words

from your editor.

THE SIGNIFICANCE of our little fable of Donald and Bob will have special meaning to many of you. You may recall a time when it was difficult, if not impossible, to dance anywhere but in your area. There were a number of ways of doing many of the basics. Standardization of terms as we know it today was simply non-existent, or nearly so. Even the lists of basics were different from one area to the next. It seemed everyone wanted to do his own thing and at one time as many as 18 different callers' associations each had their own list of basics.

Then came Callerlab. Immediately callers had a common denominator. They had an input into the making of a list that all could agree upon and uniform ways of doing each basic. A giant step!

Now we have a way of doing a do sa do (that's back-to-back, you know), an agreed-upon couple promenade (with the hands held in front, right hands on top) and circle to a line. Look 'em up. They're all in the Callerlab notes and in your illustrated Basic Movements Handbooks.

Somewhere along the line, usually long after these basics had been accepted and standardized, other movements came along and, instead of giving them new names, dancers simply substituted them for movements already on the books. Like having a second Donald C. Doyle, this all led to confusion. Dancers would wonder, "What is a person *really* supposed to do when the caller calls a do sa do?"

Now there needn't be any confusion. If there are two distinctly different movements, like the two Donald C. Doyles, why not leave the original alone with the name it has earned over the years, give the newer creation its own name and if folks want to use it, fine. Let it be tried in the accepted way and if it demonstrates that it is worthy, then accept it on its own merits, with its own name, not with the borrowed name of some other basic.

No one is saying that some of these are possibly not good movements. They are simply not substitutes or replacements for good, standard, proven basics that have long been in use. A skirt skaters' promenade is *natural* following a ladies' grand chain because the courtesy turn already has the dancers in this position. But let the caller who at that moment, is in command of such things, designate "promenade with the arm around" or "skirt-skaters' promenade," if that's what he wants the dancers to use.

Sliding to a line instead of circling to a line may have instances when it fits well, but let's give the caller an option and supply him with the name "slide to a line" which he can use or not use as he wishes. As for the *Highland fling* misuse of a do sa do, if dancers like it and if callers find it blends well with what they're calling — fine. But give it a name of its own.

When you come right down to it, it's not fair to a new movement to call it by the name of a basic that is already clearly defined. So, why create another Donald C. Doyle? Give it a *Bob Jones* of its own.



CALLERLAB

Celebrates its Tenth Birthday

Incoming Chairman of Callerlab, Dave Taylor (left) with outgoing Chairman Jon Jones and wife Shirley.

CALLERLAB — The International Association of Square Dance Callers, this past April held its eighth and perhaps its most significant Convention to date. In the three days of meetings 850 attended, coming from 47 States, 4 Canadian Provinces and 6 countries overseas — Saudi Arabia, England, Japan, West Germany, Australia and Indonesia.

Perhaps, in the eyes of many, the greatest single accomplishment had to do with the square dance basics. During the course of the meetings, Jack Murtha was presented a special Chairman's Award for the part he and his committee played in stabilizing the list of Mainstream Basics, while words of praise went to Ken Kern for his work in consolidat-

ing the Mainstream Basics descriptions.

The outcome of the work of several committees over a number of years is that the Extended Basics list has been combined with the Basic list into a Basic Plateau consisting of 48 movements in family groupings and designed to be taught in 29 2 1/2 hour lessons. This list has been "frozen" for a period of three years.

The revised Mainstream section of the list contains a total of 20 movements and has also been "frozen" for a period of three years with the provision that movements from the Quarterly Selections list may, during the next few years, be voted into the Mainstream by a vote of the Callerlab membership.

The 1981-82 Executive Committee of Callerlab. (Left to right, standing) Herb Egender (assistant Executive Secretary), Jerry Haag, Melton Luttrell, Dave Taylor (Chairman), Curley Custer and John Kaltenthaler (Executive Secretary). (Left to right, seated) Erna Egender, Sue Luttrell, Ruthie Custer. Absent, Bob Van Antwerp.





Recipients of Callerlab's highest honor, The Milestone Award: Marshall and Neeca Flippo, Cal and Sharon Golden, Frank and Barbara Lane.

The Plus categories saw a number of shifts so that the Plus I plateau now contains the following 17 movements (in alphabetical order): *Anything and Roll*, *Anything and Spread*, *Chase Right*, *Coordinate*, *Diamond Circulate*, *Extend*, *Flip the Diamond*, *Load the Boat*, *Peel the Top*, *Single Circle to a Wave*, *Spin Chain the Gears*, *Teacup Chain*, *Track II*, *Trade the Wave*, *Triple Scoot*, *Triple Trade* and *Turn and Left Thru*.

The Plus II list now contains these nine movements: *All 8 Spin the Top*, *Crossfire*, *Dixie Grand*, *Explode the Wave*, *Follow Your Neighbor*, *Grand Swing Thru*, *Relay the Deucey*, *Remake the Thar* and *Three Quarter Tag the Line*. There was considerable interest shown for eventually combining the two Plus

lists into a single plateau and action is expected on this when Callerlab holds its 1982 Convention in Reno, Nevada, next April 5-7.

The Quarterly Selections list was narrowed down to four: *Dixie Derby*, *Linear Cycle*, *Ping Pong Circulate* and *Release Recycle*.

A more thorough coverage of the basics and this particular outcome of the 1981 Convention will be covered in the July and future issues of **SQUARE DANCING**.

An extraordinary series of meetings on "Voice" led by an expert in the field, a moving Keynote speech by Callerlab's outgoing Chairman and an inspired talk on Motivation by Milestone Award recipient, Cal Golden, were among the Convention's many outstanding attractions.

It's a "Small World" award to those coming from overseas for their first Callerlab Convention. (Seated, Left to Right) Jim Jenkins, West Germany; Ron and Jean Mennie, Australia; Scotty Scott, Indonesia. (Standing, left to right) Rudi and Heidi Mennes, West Germany; Jeff Seidel, Ella and Ron Whyte and Eric Wendell, Australia.



DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Dancer (Newcomer and Veteran),

There is a certain language in square dancing originally reserved for the caller but commonly understood by many dancers today. We won't go into this too deeply at this point but let us explain a little of the principle as understood by callers utilizing modern choreography.

As you can recognize, much of what the caller does is ad lib. His various basics seemingly have no purpose until suddenly you, the dancer, realize you are once again facing your corner ready for an allemande left. This is no accident. The caller knows what his basics will accomplish and knows at each moment just where you are in relation to the others in the square.

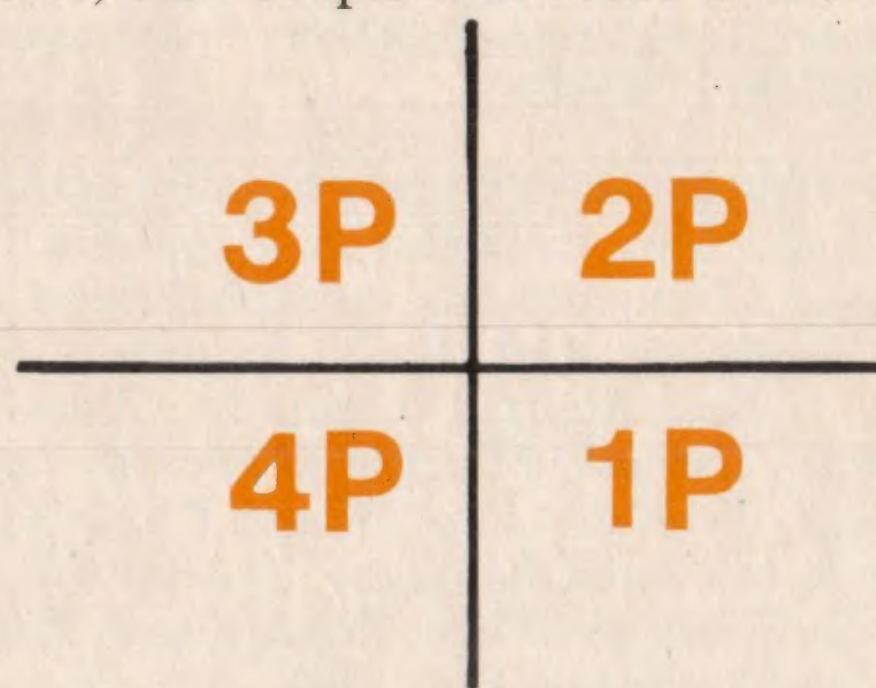
The 1P2P Concept

Think of four couples in a square, each man with his partner, "P". Now, let's think of these four couples circling to the left or clockwise. If you start with couple No. 1, couple No. 2 follows and after them, couple 3 and finally couple 4, in that order.

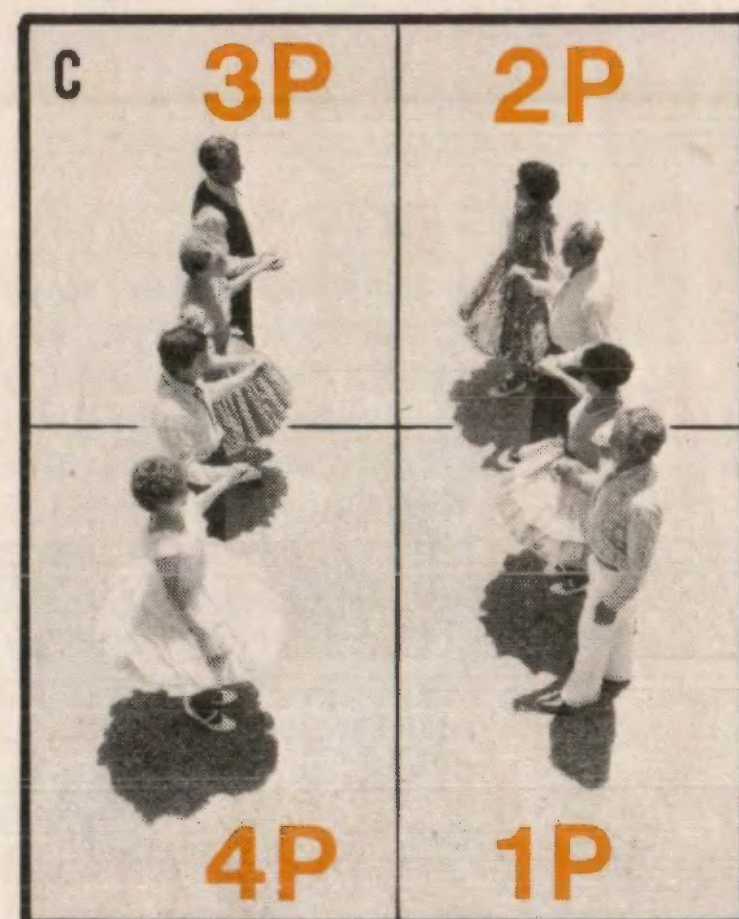
Let's place them in four blocks and realize that any time they come into this pattern, they are indeed ready for an allemande left and a right and left grand.

To illustrate, let's start from a square and have couples 1 and 3 go out to the right and circle (A). As the action is completed and as couples 1 and 3 are nearest their home position, the inactive end ladies will break (B) turn under the raised right hand of their partner and end in two facing lines of four (C).

As you will note from numbers on the dancers, each couple is in order as shown in



the diagram. Each would then be ready at this point to do any movement that would require them to be in correct sequence, and because each dancer is with his partner "P" and because one line is in sequence, man No. 1 with



partner (1P) and man No. 2 with partner (2P) we come up with 1P2P lines.

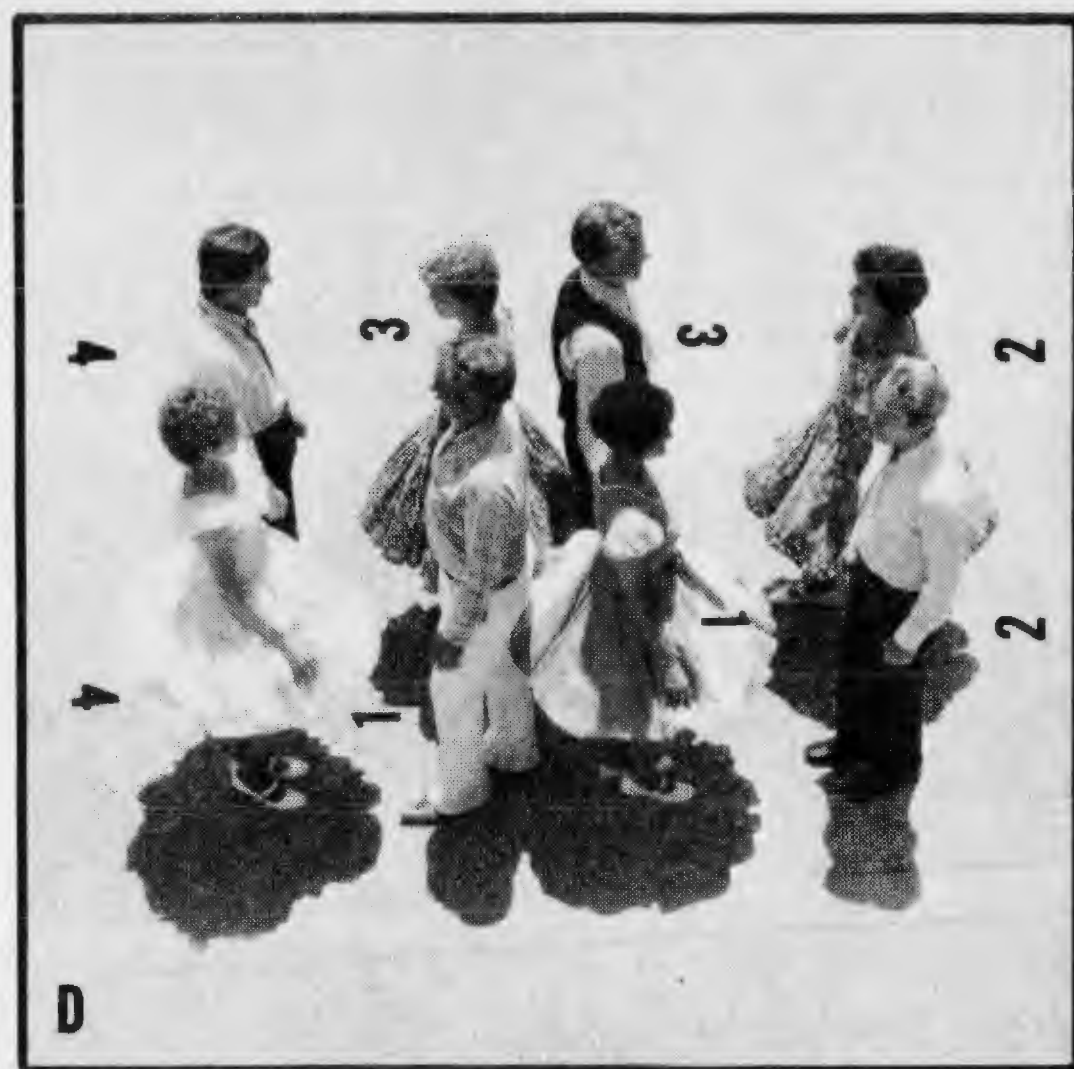
Box 1-4

Here's another common reference. Starting from a square, couples 1 and 3 will pair off by taking a step forward, turning their backs on their partners and face their corner (D). This is a box 1-4. All are in sequence. By doing an allemande left at this point all would return to their partner following the allemande left. The set up is known as a box 1-4 because man number 1 is facing his corner, number 4 lady, and consequently all of the others in the square are in sequence.

The same situation can be accomplished in a number of ways. For example, heads could square thru four hands and end facing their corner. Or, heads could slide thru, pass thru, right and left thru, dive thru and pass thru and end in a box 1-4.

Essentially this is possibly all that you, as a dancer, may come across in the way of shorthand. A caller will use additional terms which may be necessary for him but a dancer will have very little occasion to use more — even simple ones.

A box 3-2 for example is accomplished by doing a half square thru which actually puts the two head couples out of sequence if they, at this point, were to do an allemande left. There's nothing wrong with this as long as the



caller takes things of this nature into consideration before trying to resolve the square.

Difficult to understand? It shouldn't be and as we say, it actually may not be all that important for us as dancers to know. But there are always those among us who are curious and would like to know what some of these terms mean. There are other bits of square dance shorthand, terms that callers use, which are not in themselves calls but tell them at a glance where the dancers are so they may spin logical choreography to reform the square.

EXPERIMENTAL NOTES

Compiled by Ray Rose

The purpose of the Experimental Notes is to report on one or two movements that, in the opinion of our specialist, are currently being used in Workshops. Because of magazine deadlines, selection of this material is usually delayed to the last possible moment so at least some of this material may still be relatively new. There will be some months when no Experimental Movements are suggested and there may be other times when a number of possible, usable selections make the decision of "what to use" a difficult one.

THE HARD WAY: From any parallel waves/lines (with the ends in tandem), centers circulate, ends (single) zoom.

From a static square — **Heads square thru, touch 1/4, follow your neighbor and spread, The Hard Way, recycle, pass thru, allemande left**

The 1981 lists of the Basic Movements as approved by Callerlab

THE CULMINATION of several years of work by four committees and many members of Callerlab, this list of Basics through Plus II has been approved by Callerlab members. The Basic lists, which to a degree combine the old Basic and Extended Basic lists, has been designed to be taught in 29, two and one-half hour lessons and has been frozen for a period of three years. The Mainstream portion, also frozen for three years, may have quarterly selections added to it during that period. The Plus I and Plus II plateaus will, in all probability, be combined into a single Plus category at next year's Callerlab Convention in Reno, Nevada.

The new Basic category is shown here in the Callerlab order of family divisions. A number of the movements within family groupings would be taught at different times than others within the same groupings. As a means of assisting those callers looking for an order of teaching, The Callers Notebook in the July issue of *SQUARE DANCING* will present a suggested order of teaching these Basics in 29 class periods. Both of these lists should prove valuable to the caller now planning his fall, new-dancer classes.

BASICS

- | | | |
|--|---|---|
| 1. Circle Family
a. Circle Right
b. Circle Left | 11. Split Family
a. Split the Outside Couple
b. Split the Ring (one couple) | 22. Bend the Line |
| 2. Forward and Back | 12. Half Sashay Family
a. Half Sashay
b. Rollaway
c. Ladies In, Men Sashay | 23. All Around the Left Hand Lady |
| 3. Do Sa Do | 13. Turn Back Family
a. U Turn Back
b. Backtrack | 24. See Saw |
| 4. Swing | 14. Separate Family
a. Separate
b. Divide | 25. Grand Square |
| 5. Promenade Family
a. Couples (full, 1/2, 3/4)
b. Single File
c. Wrong Way | 15. Courtesy Turn | 26. Square Thru Family
(1-5 hands)
a. Square Thru
b. Left Square Thru |
| 6. Allemande Family
a. Allemande Left
b. Allemande Right
c. Left Arm Turn
d. Right Arm Turn | 16. Ladies Chain Family
a. Two Ladies (regular and 3/4)
b. Four Ladies (regular and 3/4) | 27. California Twirl |
| 7. Right and Left Grand Family
a. Right and Left Grand
b. Weave the Ring
c. Wrong Way Grand | 17. Do Paso | 28. Dive Thru |
| 8. Star Family
a. Star by the Right
b. Star by the Left | 18. Lead Right | 29. Cross Trail Thru |
| 9. Star Promenade | 19. Right and Left Thru | 30. Wheel Around |
| 10. Pass Thru | 20. Star Thru | 31. Thar Family
a. Allemande Thar
b. Wrong Way Thar |
| | 21. Circle to a Line | 32. Shoot the Star (Regular, full around) |
| | | 33. Slip the Clutch |
| | | 34. Box the Gnat |
| | | 35. Ocean Wave Family
a. Right Hand Wave
b. Left Hand Wave
c. Alamo Style Wave
d. Wave Balance |
| | | 36. Pass the Ocean |

- | | | |
|--|--|---|
| <p>37. Swing Thru Family
 a. Swing Thru
 b. Alamo Swing Thru
 c. Left Swing Thru</p> <p>38. Run Family
 a. Boys Run
 b. Girls Run
 c. Ends Run
 d. Centers Run
 e. Cross Run</p> <p>39. Trade Family
 a. Boys Trade
 b. Girls Trade
 c. Ends Trade
 d. Centers Trade
 e. Couples Trade
 f. Partners Trade</p> | <p>40. Wheel and Deal Family
 a. From a Line of Four
 b. From a Two-Faced Line</p> <p>41. Double Pass Thru</p> <p>42. Zoom Family
 a. Zoom
 b. Substitute</p> <p>43. Flutterwheel Family
 a. Flutterwheel
 b. Reverse Flutterwheel</p> <p>44. Veer Family
 a. Veer Left
 b. Veer Right</p> <p>45. Trade By</p> | <p>46. Touch Family
 a. Touch
 b. Touch 1/4</p> <p>47. Circulate Family
 a. Boys Circulate
 b. Girls Circulate
 c. All Eight Circulate
 d. Ends Circulate
 e. Centers Circulate
 f. Couples Circulate
 g. Box Circulate
 h. Single File Circulate (column)
 i. Split Circulate</p> <p>48. Ferris Wheel</p> |
|--|--|---|

MAINSTREAM

- | | | |
|--|--|---|
| <p>49. Cloverleaf</p> <p>50. Turn Thru Family
 a. Turn Thru
 b. Left Turn Thru</p> <p>51. Eight Chain Thru
 (1-8 hands)</p> <p>52. Sweep a Quarter</p> <p>53. Pass to the Center</p> <p>54. Spin the Top</p> <p>55. Centers Family
 a. Centers In
 b. Centers Out</p> | <p>56. Cast Off 3/4</p> <p>57. Walk and Dodge</p> <p>58. Slide Thru</p> <p>59. Fold Family
 a. Boys Fold
 b. Girls Fold
 c. Ends Fold
 d. Centers Fold
 e. Cross Fold</p> <p>60. Dixie Style to An Ocean Wave</p> <p>61. Spin Chain Thru</p> | <p>62. Peel Off</p> <p>63. Tag Family
 a. Tag the Line (full, 1/2)
 b. Partner Tag</p> <p>64. Curlique</p> <p>65. Scoot Back</p> <p>66. Fan the Top</p> <p>67. Hinge Family
 a. Couples Hinge
 b. Single Hinge
 c. Partner Hinge</p> <p>68. Recycle (waves only)</p> |
|--|--|---|

QUARTERLY SELECTIONS

Dixie Derby
Linear Cycle
Ping Pong Circulate
Release Recycle

PLUS I

Anything and Roll
Anything and Spread
Chase Right
Coordinate
Diamond Circulate
Extend
Flip the Diamond
Load the Boat

Peel the Top
Single Circle to a Wave
Spin Chain the Gears
Teacup Chain
Track II
Trade the Wave
Triple Scoot
Triple Trade
Turn and Left Thru

PLUS II

All 8 Spin the Top
Crossfire
Dixie Grand
Explode the Wave
Follow Your Neighbor
Grand Swing Thru
Relay the Deucey
Remake the Thar
Three Quarter Tag the Line

What About The Handbooks?

New photos are being shot, new diagrams and drawings are at the artists and the new, revised, full-color, illustrated Basic and Mainstream Basic Handbooks will be out for the Fall classes. Our plans are to include each of them as the center section of a coming issue of SQUARE DANCING. In the meantime orders will be filled with existing stocks of the current Basic Handbook and the Extended/Mainstream Handbook. The revised Plus Movements and QS Handbook should be ready for delivery in mid-June or early July.

Our prime promotion for attracting new subscribers is our Sales Representatives Program. This consists of a small but growing *army* of enthusiastic square dancers, callers and teachers, who enjoy this publication and sell its virtues to other square dancers with whom they come in contact. Here, are some words from one of our most effective salesmen, Jimmy Carney.

Rap with a Rep



By Jimmy Carney, Medford, Oregon

SOME PEOPLE are natural sales' people and some are not. Either way, to be successful you must believe in yourself and most of all, in your product. Sell SQUARE DANCING magazine as if it were your very own. Be flexible; things that work in one club may not work in another. Above all, smile, or learn to smile.

A few points are basic and I'd like to pass them along. They've helped me and they might help you.

A. Research and organize your sales pitch (price, circulation, readership, monthly issues, premium records, how SIOASDS promotes other projects, etc.).

B. Make your over-the-mike pitch early in the dance so you'll have more time to talk to dancers individually.

C. Have subscribers raise their hands especially if the caller, club president or other prominent club members are subscribers. Better yet, make sure they are subscribers by selling them ahead of time.

D. Have the club caller and/or club president "brag" on the magazine after you've made your talk.

E. Have a stack of SQUARE DANCING magazines for people to look at.

F. If they subscribe, give them a free copy.
G. If they don't subscribe that evening, don't be discouraged. Mention to them casually at a later date that subscriptions are still available. Some people need a gentle reminder. Some won't subscribe and you'll keep a friend by not being too pushy.

Now that you have my magic formula, you can't go wrong. So go to your next dance and sell, sell, sell!



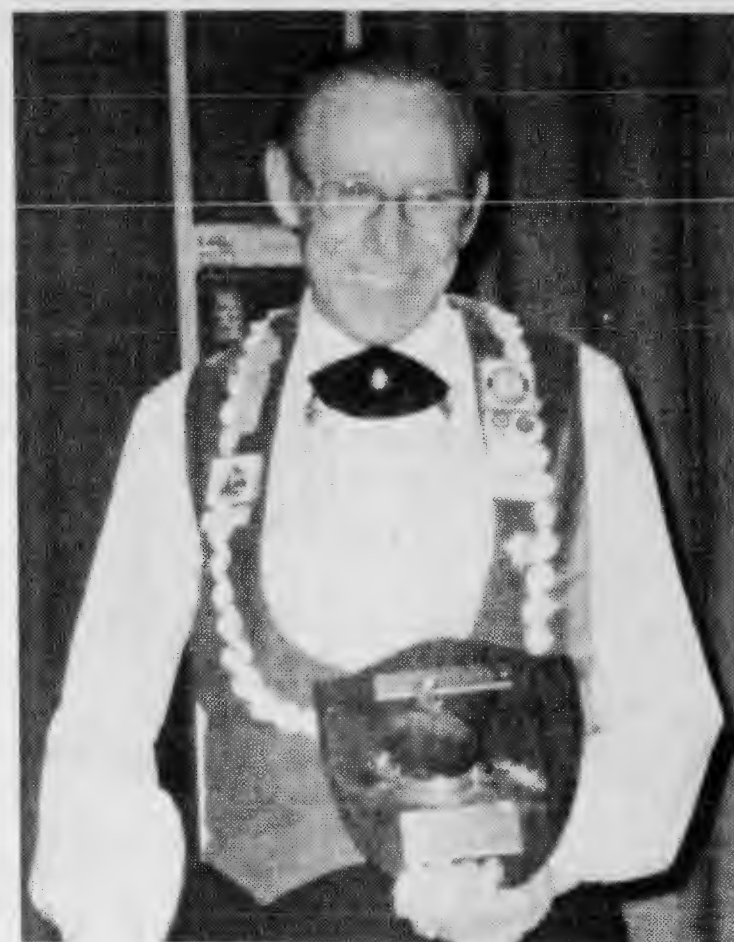
- 7 As I See It
- 9 30th National Convention
- 11 Hall of Fame
Carl and Varene Anderson
- 12 A Name of His Own — A Fable
- 14 8th Callerlab Convention
- 16 Discovery
- 17 Experimental Notes
- 18 The Basics — 1981
- 20 Rap with a Rep
- 21 Silver Spur: Jay Metcalf
- 22 Gavel & Key
- 24 Advanced Dancing
by Bill Davis
- 25 Get to Know: Fenton Sellers
- 26 Take a Good Look
- 27 The Dancers Walkthru
- 30 Ladies on the Square
Slip Cover a Shirt
by Trudy Austin
- 31 Roundancer Module
by Herb Egender
- 32 Paging the Round Dancers:
Lloyd and Nan Walker
- 33 Callers Notebook —
One-Night-Stands
by Bill and Polly Donohue
- 37 Traditional Treasury
- 38 Style Lab: Grand Spin
- 40 Contra Corner by Dick Leger
- 41 Round the World
of Square Dancing
- 45 Callers/Teachers Workshop
by Les Gotcher
- 70 Caller of the Month:
Mike Sikorsky
- 76 On the Record: Reviews
- 84 Current Releases
- 98 Square Dance Date Book
- 110 Fashion Feature

The 14th Silver Spur

Awarded to

Jay Metcalf

Los Angeles, California



Jay

FOR HIS UNSELFISH CONTRIBUTION to the world of square dancing, Jay Metcalf was awarded a Silver Spur this past March by the Sets in Order American Square Dance Society. Jay, who has long worked to promote square dancing for the single dancer, has been president of the Bachelors 'N' Bachelorettes International Organization, since 1972, going out of office this past winter after having served for most of a decade.

The engraved plaque bearing the silver spur reads: "THE SILVER SPUR — Awarded to Jay Metcalf for Devotion to the Square Dance Activity. Presented March 19, 1981."

The scroll presented to Metcalf by Bob Osgood, of the American Square Dance Society read:

"We salute you, Jay Metcalf, for all the years, the endless hours, the thankless tasks that you have directed to your fellow man through the square dance activity. For more than 12 years of leadership in the Bachelors 'N' Bachelorettes organization, you have earned the respect and appreciation of your peers, of the many single dancers who have benefited from the joys of square dancing that you have helped to generate. Your services as president of this group, the many miles you have traveled at your own expense to encourage others in this line of endeavor are all recognized.

The hours you spent in assisting with the planning of the 25th Annual National Square Dance Convention, the time spent behind the scenes in helping to promote local club activities, are all, and each one, deserving of much thanks and credit. And so, with all of this in mind, those of us here tonight and your many friends scattered throughout the world of square dancing, join together to present you, your *Silver Spur*."

The Sets in Order American Square Dance Society.





THE *Star in Order*
AMERICAN
SQUARE DANCE
SOCIETY

462 North Robertson Boulevard
Los Angeles, California 90048

Presents

GAVEL & KEY

A Newsletter to the Presidents of Associations
and Editors of Square Dance Publications

GETTING OUT THE NEWS DURING THE ECONOMIC PINCH: With first class postage now at 18¢ per ounce, postcards 12¢, and even higher rates overseas, the task of communicating becomes more complex. We notice (and appreciate) the fact that more and more people asking specific questions or writing letters requiring answers are enclosing self-addressed, stamped, return envelopes. This helps. But what of the job of the square dance club keeping in touch with its membership or the square dancer or caller association sending out notes or meeting notices? Everyone's looking for answers. Here are a few we've noted recently.

A number of clubs that customarily send out reminder postcards to members for each dance are now incorporating all dance dates for a month or more at one time. Made up a month in advance, the cards are distributed in person the last dance of each month to those in attendance. Cut in postage rates have amounted to as much as 80%.

Use the telephone — by dividing membership into local call units, members have sent out reminders "live." This method has often turned up instances where a little additional selling in-person has brought back potential "dropouts."

Following the lead of one mid-west association, we note that a number of groups are offering to include an 8½ × 11 brochure in a combination mailing. Sometimes as many as a dozen sheets of paper are sent out in this way with just the one addressing and the one postage charge. The cost divided among the dozen or so utilizing the service is considerable — so is the saving in time and labor.

Square dance publications can provide a bargain when it comes to getting out the news. Directory listings as well as display ads in area publications are still a value. Check the circulation of your local square dance Gazette, divide it into the dollar cost of the ad you're interested in, and you may be surprised at how little you pay per reader. Remember that most square dance publications are read by two or more people (we figure three readers per copy for SQUARE DANCING) so when you divide your cost per magazine by 3, the bargain becomes even greater. For associations or sponsors of large events who want to cover the country with news of your upcoming festival, jamboree or convention, check the advertising rates for SQUARE DANCING magazine. A full page one-time run goes to no fewer than 25,000 families (an estimated readership of more than 75,000) and you're talking pennies per potential reader — *and*, no mailing list to worry about (it's guaranteed), no envelopes to buy, no printing to pay for *and* no postage!

DIRECTORY SERVICES: The coming August issue of this magazine will contain the 1981-'82 International Square Dance Directory. That issue should reach subscribers sometime the latter part of July and will be good during the coming 12 months. In it will be the name and address of the president or continuing contact of all square dance associations who have sent in an update, plus the phone number of hundreds of information volunteers in virtually every community around the world where square dancing is enjoyed.

At different times during the year, other special directories appear as a part of this publication. In the May issue, for example, you will find a list of various square dance publications. If you're looking for contacts with Callerlab — The International Association of Square Dance Callers; Legacy — The International Square Dance Communications Organization; The Overseas Dancers Association, or any other of a number of major listings, you'll find these all as a part of the August Directory issue.

The American Square Dance Society is being asked continually for such contacts and keeping our directory files current is an on-going process. For that reason, when your association officers change — be sure to send us the name and address of the new president. Sorry, but space doesn't allow us the opportunity to list individual clubs.

WE'RE GAINING ON 'EM — SLOWLY BUT SURELY: It wasn't too many years ago when square dance leaders would say to each other, "If only we had some universal method of identifying the levels of square dancing, we'd have it made!" Or, asking "How are we going to get square dancing on a firm footing when we have so many new movements flooding the activity every month?" Or, wishing "If only our callers would work more closely together!" If you've been around square dancing for a while, you'll remember these and other challenges the activity has faced during the past 20 years.

Today we can see remarkable changes. Callers are working together — more closely than they have ever worked before. They have a code of ethics and they have a common bond of communications through an International Association to which many of them belong. Through the combined efforts of these leaders, we now have levels or plateaus that are understood and accepted universally. We have agreed upon definitions of the basics which mean that square dance callers in Terre Haute, Indiana, are teaching the same things as callers in Vancouver, British Columbia; Tokyo, Japan; Christchurch, New Zealand; Munich, Germany and London, England. That in itself is an amazing accomplishment.

With all of this, however, we still have a distance to travel. While not all callers are members of Callerlab, a great many of those who are not *are* adhering to the caller's code of ethics and following the Callerlab basic plateau systems. But that's only a part of the picture. True progress in the activity depends upon *all* callers and *all* dancers sharing equally in the effort. Those clubs and associations that sponsor dances can do their share by carefully following the basic lists. If a club dance or a hall in a festival facility is listed as Mainstream, then the caller and the sponsoring group *together* should insure that *only* Mainstream calls are used.

For the first time, we have an agreed upon standard style of dancing. This is an important step and has nothing to do with regimentation or limitation of the fun and joy of square dancing, but it does eliminate much that is awkward. It does mean that certain square dance standardized terminology calls for a uniform interpretation of the basics *everywhere*.

The activity has come a long way in the last decade and the next few years will see it advancing even further as a result of all of us working even more closely together.

One of the most important steps taken to cut down on the massive flow of new, frequently awkward dance movements has been the introduction of the Quarterly Selection program. For this, there is a committee of qualified callers who can select one or two prominent figures to be introduced for use throughout the square dance world in the first, second or fourth quarters of the year. This program *can be* successful if the callers stick to the spirit of the program, not using the Quarterly Selection once it is announced *until* the release date, the first of January, April or October. Dancers and dancer-leaders, realizing the benefits of such a program, are supporting its use — but only *after* its release date.

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

IN ADDITION to the obvious requirement for a larger vocabulary of calls, Advanced dancing requires two other elements of discipline that do not play as major a role in Mainstream dancing. They are a better understanding of "concepts" and greater attention to and understanding of "position." Since I discussed some of the aspects of concept in the last issue, it seems appropriate to consider positions in this issue.

Greater position awareness involves several sub-disciplines. In Mainstream dancing teachers and dancers rely heavily on the sex of the dancers for conveying instructions. In Advanced dancing the positions in the formation are more often used as identifiers in defining the action of the dancers. Therefore, the dancer (as well as the caller) must become aware of the different positions existing in any formation.

Every formation has six different boy/girl arrangements possible (with symmetric choreography). Of the six only one is regular (normal). Mainstream dancers depend to a great extent on sex-related cues that are associated with that normal (standard) arrangement. A good example is the call Coordinate. This is a very high-frequency call at the +1 level, but it is done from only one of the six arrangements. This means that if four dancers are required to do the triple trade with the opposite sex (after circulate 1 & 1/2), the chances are they will fail. This is because most people think of Coordinate as "circulate a few steps, look for a dancer of the same sex, and trade."

The key to beating this problem is two-fold. First, the dancer must train himself to recognize the different arrangements so that he can anticipate the difference in the action. Then he must concentrate on what he must do position-wise and not rely on sex-related cues. The key is precision and a little self-discipline. If one truly circulates 1 & 1/2 positions to start Coordinate, he will have no problem doing

the call correctly.

Good Advanced teachers emphasize the use of hand touching whenever possible in the process of doing a figure. The reason is that proper hand touches are more helpful than any other one thing in establishing a formation — either at the end of a call or at an intermediate point in more complex calls. Many Advanced calls require different actions of dancers at intermediate points. And the particular action one must perform depends upon the position of the dancer in the intermediate formation. As an example of the type of situation that can occur consider the following: From parallel waves a particular call requires that all circulate 1 & 1/2 positions. At this point precise analysis shows that four of the dancers are in an ocean wave while the other four are in two, separated two-handed mini-waves. The next part of the call requires those who are in the wave to take one action while those in the mini-waves take another action. Proper hand touching at this point is invaluable, especially when one is first learning to call. Good teachers emphasize that in doing such a call, precision is much more important than speed. And the good teacher/caller will allow sufficient time to do the call with precision.

It is clear that proper execution of the call just described requires the dancer to recognize which positions he occupies after the circulate 1 & 1/2. If this call were done in a Mainstream environment, it would probably be done from only one of the six possible arrangements. Furthermore, it would always be set up so that the girls (say) would always meet in the four-hand wave and boys would always meet in the two-hand mini-waves. By doing this the call is much simplified for the dancer. In addition, it is much easier for the caller to help because he can cue the action of the dancer according to sex.

Please see ADVANCED, page 74

Let's get to know

Fenton Sellers

Fenton
Sellers



HOW LONG have you been dancing — five years, 10, 20? May we introduce you to a wonderful lady, a beautiful lady, who has been dancing for more than 60 years! Fenton Sellers, now of Memphis, Tennessee, began square dancing as a teenager in Blue Lick, Kentucky. "Square dancing was very popular then and we danced in private homes," she remembers.

Later when she married, she and her husband, Dunbar, were invited to join the Whitmore Bolles Club organized by Henry Ford at Lovett Hall, in Dearborn, Michigan. The dancing master for the group was Richard (Dick) Moore, and these formal dances included schottishes, quadrilles, waltzes, etc. along with some early squares. Fenton said recently, "Was it Thomas Wolfe who wrote the book, 'You Can't Go Home Again?' Well, perhaps one can't but last fall I did go dancing again in Lovett Hall. And to have Dick Moore instructing for even a little was something I never thought I'd have the opportunity nor pleasure of doing again." This, of course, was the Cotillion put on by Dave Taylor and Al Brundage with the approval of Dearborn Village and the Henry Ford organization.

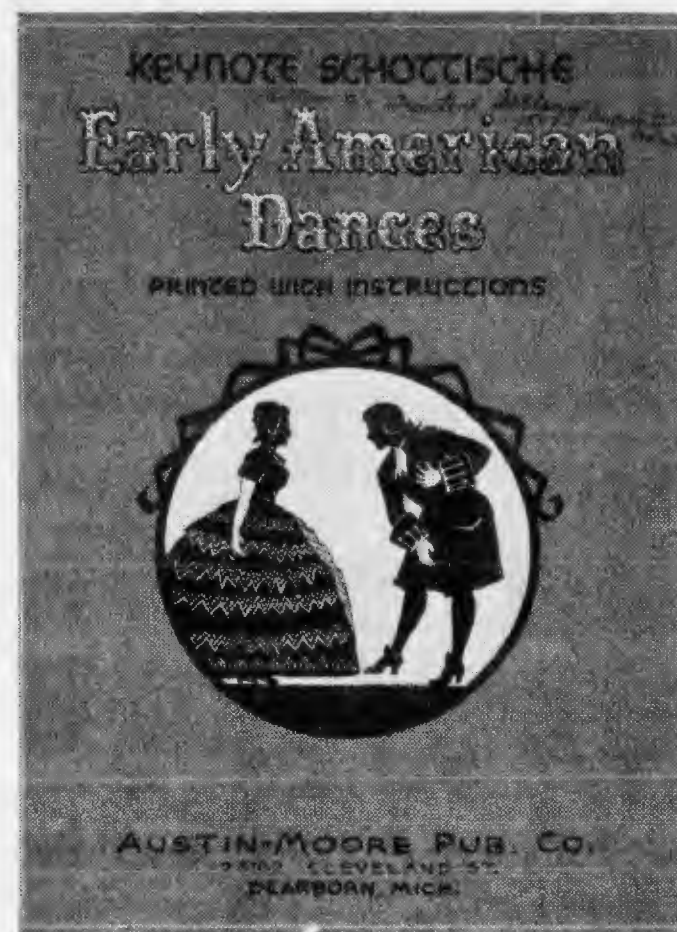
Later when Fenton lived in LaGrande, Oregon, she was introduced to Western square dancing. There's never been a break in her attraction to, interest in and dancing of squares, rounds, contras and all the accompanying forms.

Today Fenton is the oldest square dancer (in experience and in years) still active in Memphis. Her face breaks into a radiant smile as she readily admits to an 80th birthday but her figure and beautiful skin belie that statement. She is an active member of the Tennes-

see Twirlers and the Rebel Round-Abouts, both of Memphis. She enjoys traveling and takes off for places in and out of the United States whenever the opportunity presents itself. She has danced in Australia, New Zealand and Greece.

As if this weren't enough to keep her busy, for the past nine years Fenton has taught kindergarten at both the Idlewild Church and day center during the summers and she always includes some square dancing for these small friends. She says, "You have to make it simple for children of that age and I do." She finds ample opportunity to include square dancing both as an avocation and a vocation.

Fenton credits her deep religious faith and her exercise in square dancing as being responsible for her good health. We would hope that all of you reading this article would one day have the good fortune of squaring up with Fenton. You'd enjoy dancing with her and getting to know her.



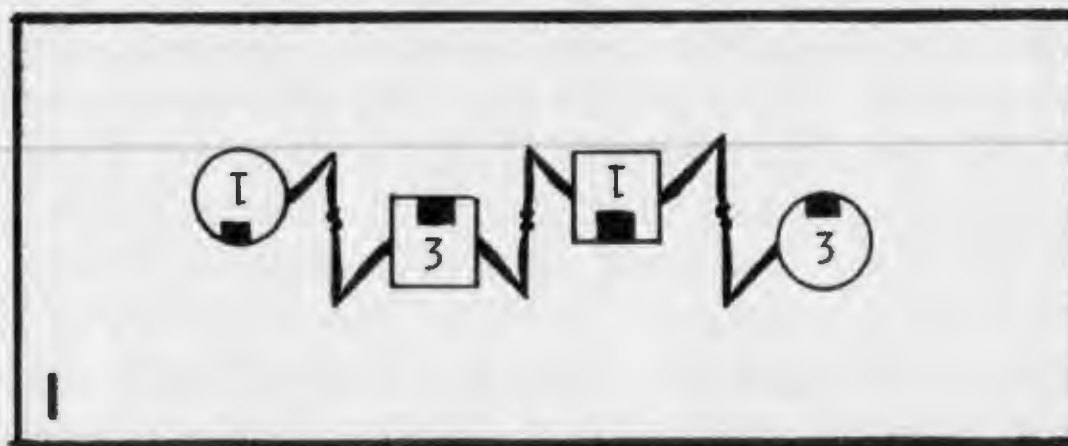
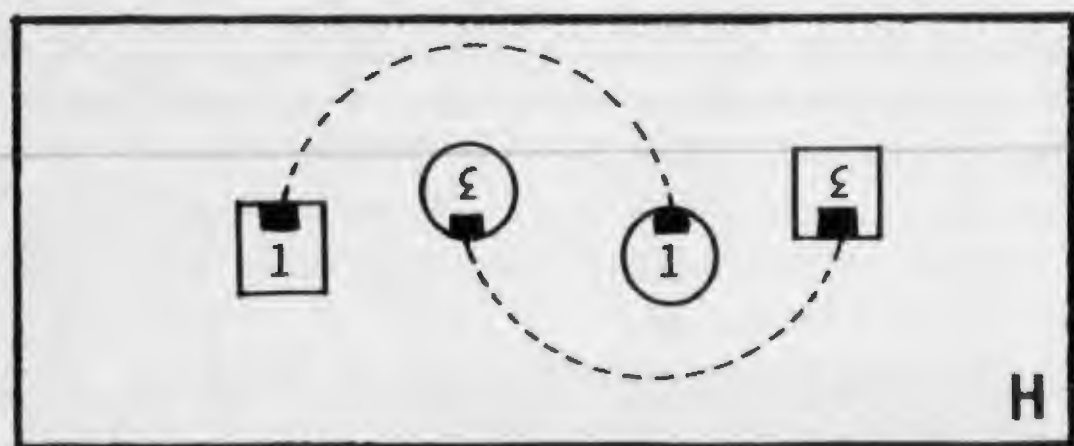
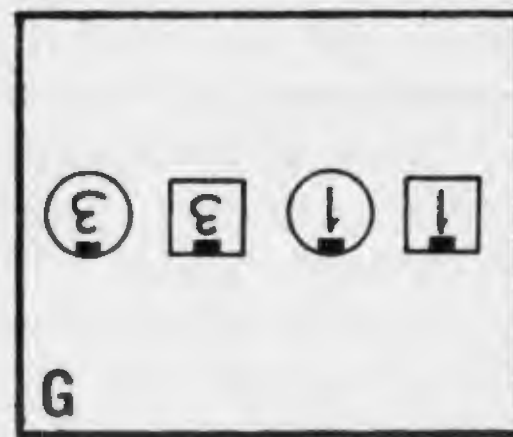
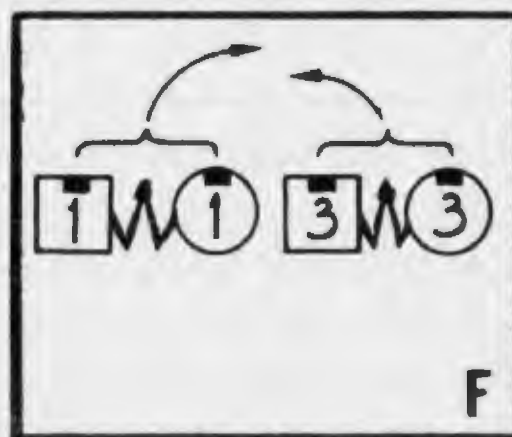
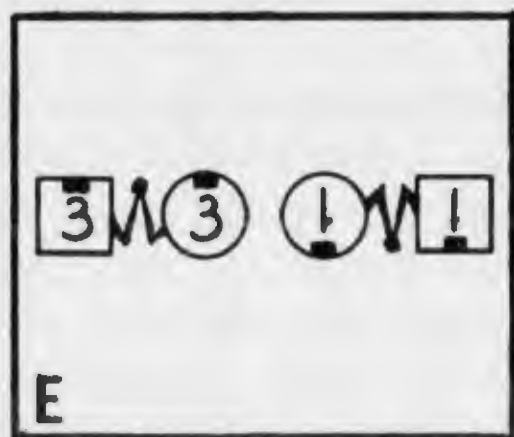
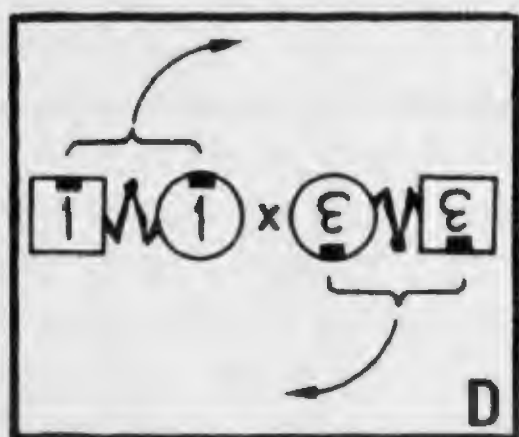
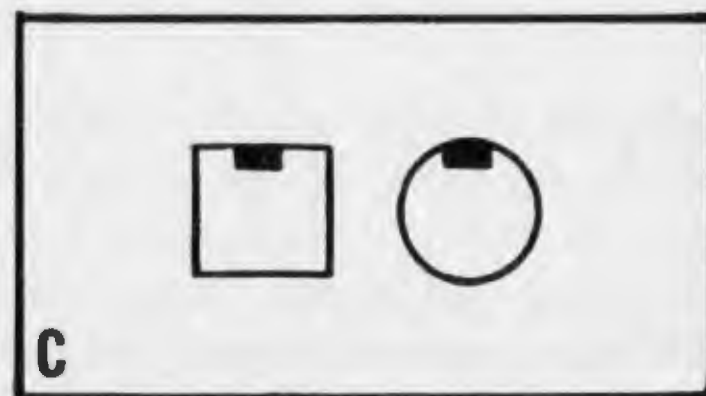
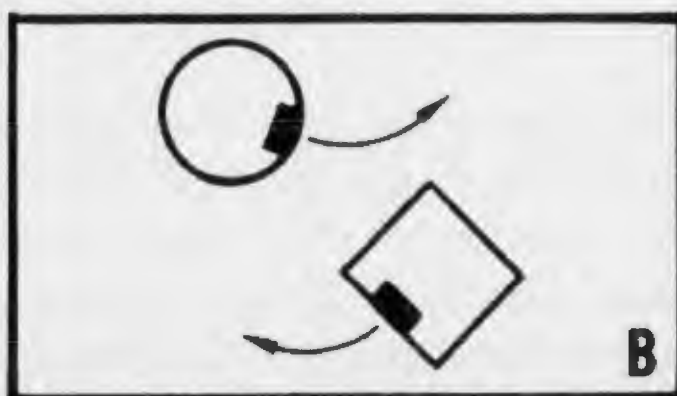
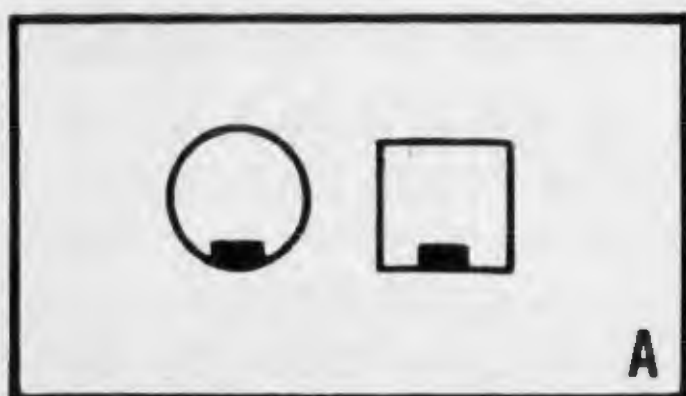
One of Fenton's treasured memorabilia is this original piano score for the Keynote Schottische, written and presented by Dick and Erna Moore at the early dances in Lovett Hall.

TAKE A GOOD LOOK

a feature for dancers



EMPHASIS CALLS
SUGGESTED BY
CALLERLAB



JOE: We're pleased that Callerlab has established a policy suggesting existing basics out of the Mainstream list that should be drilled every once in a while. This month they're suggesting Wheel and Deal which was covered in the magazine recently *and* the Trade family.

BARBARA: In a trade, those dancers indicated by the call simply exchange places *and* facing directions. For instance, in a partner trade, we start with one couple (A) and as the dancers trade with their partners (B), they pass right shoulders and end up having changed facing directions (C).

JOE: Instead of one couple, let's have two couples in a line facing in the same direction (D). The same pattern is followed. In the end

each couple has taken the other couple's position and they have reversed facing direction (E). Or, you can start with a two-faced line (F) and a couple trade at this point simply reverses the facing direction of each couple as the two couples move forward and exchange places (G).

BARBARA: Those two movements are part of the Extended Basics plateau but let's move to the Plus I category and check trade the wave. Starting from an ocean wave (H), the two dancers facing in the same direction do a regular partner trade by crossing the position of one of the other dancers. A right hand ocean wave has been changed to a left hand wave (I).

JOE: The trade concept comes up frequently and is a very useful basic.

A BLUE RIBBON REPORT

IN EVERY CORNER of the square dance activity, there are "doers," people who actually make things happen for the betterment of the activity. Such a group is the Blue Ribbon Promotion Committee in Nebraska. If you were to ask dancers in that state what this Committee is, "a good percentage would give you that glazed over, vacant stare that dancers get when a caller calls an unfamiliar movement," so says Don Bargaen of the Committee.

We would like to familiarize you with some of the activities of this group through a report given by Don at the 1980 Prairie Conclave III (a mini-Legacy) held in Nebraska. It is an instance of productivity quietly going on to answer square dance needs in that area. Results are seldom seen quickly; it requires a long-range perspective and patience. Perhaps it is representative of other groups which benefits dancer, club, association and the movement in general.

Origin of the Committee

In 1974, the State Association felt that in order to perform their duties, there should be better communication to and from the clubs and dancers. A Committee of experienced callers and dancers was formed for this purpose. It is basically a think tank. Problems are brought to the Committee to be discussed until some suggestion for a solution can be presented to the State Association for action.

It is a separate entity from the State Association; it has its own by-laws and officers. It was funded with \$50.00 from the Association for postage and other expenses and now, seven years later, it still has \$30.00 of that original amount in its treasury. It is not a user; it is a doer. Officers are elected for a one-year term but must first serve as representatives to the Committee. There are one couple and one

youth representative from each federation in Nebraska and they maintain this position for two years. A minimum of two meetings are held each year, with one meeting always at the State Convention.

Some Noteworthy Results

Many suggestions have been brought to the attention of the Blue Ribbon Committee over the years. Here are some upon which action has been taken.

Square Dancing for School Youths — To replace a negative image of square dancing in the schools with a positive image, the State Association (following the recommendation of the Committee) and with the cooperation of the State Department of Education started the Bob Ruff Education Program in Nebraska. This program has been carried on annually since 1977 and definite results are now beginning to filter back.

Need for Callers Association — From 1974 there was much discussion about the need for this type of association. It was organized in late 1976 and productive results are beginning to emerge.

Officers Manual — From a suggestion by the Committee, the State Association put into the hands of each officer of a square and round dance organization in Nebraska a manual containing pertinent information needed by that person to perform his duties. The manual is kept up-to-date and passed along to succeeding officers.

Other actions of the Committee have included suggestions for updating Banner Stealing Rules and conducting a survey of Nebraska dancers' likes and concerns (patterned after the survey done by Legacy).

The square dance activity is blessed by people of this ilk. Often their activities are

unheralded but generally this doesn't matter to them. They are individuals who are totally involved in the movement and who desire to help in anyway they can. Square dancing is fortunate to have them!



Square Dance SILHOUETTES

THE DECEMBER 1980 issue of NSDCA Times (a square dance/camping publication) included an idea for adding square dance silhouettes to patio light shades for campers. Carrying this idea one step further, square dance silhouettes could be used in a number of ways by individuals or clubs. They could be featured on flyers, on posters, on large oversized decorations for a dance, on program covers, on repeated strips around a stage, stenciled on plain paper tablecloths, painted or sewn on costumes, and on and on.

Watch for good, clear black and white square dance silhouettes in this publication or in your area magazines. Cut them out and lay them on graph paper to determine size. Adjust final size to whatever is desired. If you have a good, free-hand artist in the club, have

him make patterns for others to copy. Check you local craft stores for gummed paper. Draw patterns on these and cut out for easy stickability.

Borrow a projector (schools usually have them); place your pattern under it and enlarge your subject onto paper around which you can trace.

Here are a couple of silhouette ideas to start with.

PARTY THEME NEW MODEL DANCE

A SIMPLE IDEA for a square dance theme, either a party night or a regular dance where you'd like to mix the members occasionally during the evening, is a "New Model" or automotive theme.

As people enter the hall, give each person a name tag. On one side of the tag will be the name of an automobile — Ford, Toyota, Cadillac, Volvo, Chevrolet, etc. Leave room at the bottom of the tag for the individual to write his own name, perhaps prefacing it with the word: Driver . . . You will need eight tags for each car identity, further dividing them into two colors so that four tags go to ladies and four to men.

During the evening set up squares accord-



ing to the tags, i.e. one set of Fords, one set of Chevys, etc.

You can additionally mix the dancers during the evening by having parts of the car written on the back of the tags — horn, brakes, battery and so on. When doing this be sure that the car parts are not all written on the same automobile tags or you will end up with exactly the same squares twice.

A caller, notified far enough in advance of the theme, can contribute to the evening with terminology in his program such as slip the clutch, wrong way, etc. as well as by using appropriate singing calls and/or rounds. One club who used a similar theme programmed an "Indianapolis 500" tip during the evening by having an endurance dance to see who could continue the longer — the caller or the dancers. This type of programming should be used judiciously so that no one is left out of the dancing for any length of time.

With just a little "oil" to grease the planning, an idea such as this can be as simple or as involved as a group desires — and fun for all.

THE LEFTIES OF THE WORLD

by Bev Warner, Saginaw, Michigan

HAVE YOU EVER WONDERED what would happen if all left-handers were to demand equal rights at a square dance — every move beginning with a left hand instead of a right? Chaos, plain and simple chaos! But have you ever considered the plain and simple chaos lefties go through? Doors open the wrong way, cradled telephones are on the wrong side, the car ignition and gearshift are backwards, the writing on pencils is upside down. I'll bet you could add a few problems to the list also.

Plagued by left-handed injustices, Left-handers International was formed, including former President Ford who is on the board of trustees. The purpose of the organization is (1) to encourage manufacturers to produce products for the left-handed; (2) to serve as a center for all things left-handed; (3) to recognize outstanding left-handed individuals. The motto of the group is "Left On," and they have a Bill of Lefts.

I went on a square dance left-handed hunt

and came up with absolutely no problems. It seems the lefties in square dancing are perfectly happy with the movements and felt they are really geared more to the leftie than the rightie. All this time I had been preparing my husband, the caller, to be ready for a leftie invasion. He was practicing left and left thrus, left swing thrus, cast off left, chase left and grand left and left.

Well, so much for that, as husband sighs a relief!

WE LIKE THIS

SEEN IN THE Sacramento, California, square dance magazine, *Square 'em Up!*, the following, full-page notice: Reward — Wanted Alive — Proper Square Dance Attire (and a drawing of well-costumed dancers). Our square dance image is important.

BADGE OF THE MONTH



Many of you will undoubtedly attend the National Convention in Seattle this month, so perhaps you'll meet The 16 Wheelers from Lynnwood, Washington. Formed as an exhibition group, it is non-profit and dances to promote the activity.

The name — 16 Wheelers — comes from the fact that the members dance with eight couples in the square, two men and two ladies in each position. Occasionally they divide into two regular squares.

The black and white badge, shaped like a wheel, is decorated with 16 rhinestones.

LADIES ON THE SQUARE

SLIP COVERING A SHIRT

By Trudy Austin, Newton, New Jersey



I HAVE HAD GREAT SUCCESS with slip covering my husband's shirts — turning old dress shirts into Western shirts for square dancing. By utilizing scraps of fabric left over from my dresses, I have enough material to make yokes and sometimes sleeve trims for his shirts and we enjoy this match-up of our costumes. I even scout rummage sales for dress shirts in white or various colors in his size and find I often can pick them up for as little as 50¢ a shirt. Sometimes I have to replace a collar as it may be outdated or worn cuffs but this is no problem.

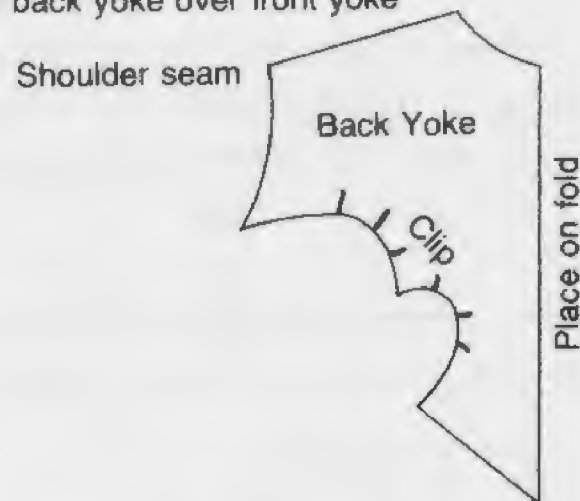
Here are my slip-cover directions.

Back Yoke

Fold the shirt in half down the back, pulling the collar straight up and out of the way. Mea-

sure the distance from the fold to the shoulder seam, allowing 5/8" for all seams. (For Jack's shirt this measures 9" from fold to edge and 14" from neck to point.) Make a paper pattern

Top stitch back yoke over front yoke



and place on your fabric, matching the fold of the pattern to the fold of the fabric. Cut one piece. Clip the curved parts of the material for smooth edges. Iron under the 5/8" seam allowance. Top stitch the material onto the



Jack Austin models one of his wife's "slip-covered" shirts with matching scarf tie.

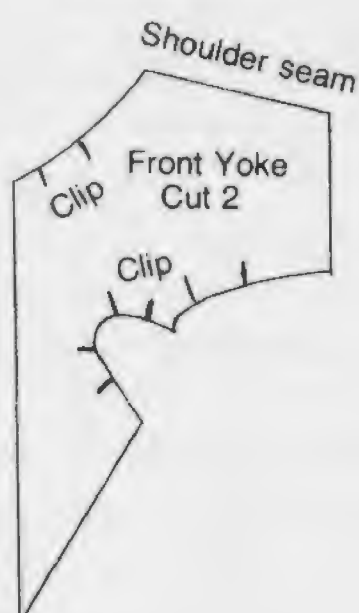
Jack and Bob Hess display two different yoke and cuff designs.



shirt, leaving it open at the shoulder. This makes the back yoke.

Front Yoke

Make a paper pattern for the front of the shirt from the center button-hole opening, around the neck to the shoulder edge. (Jack's

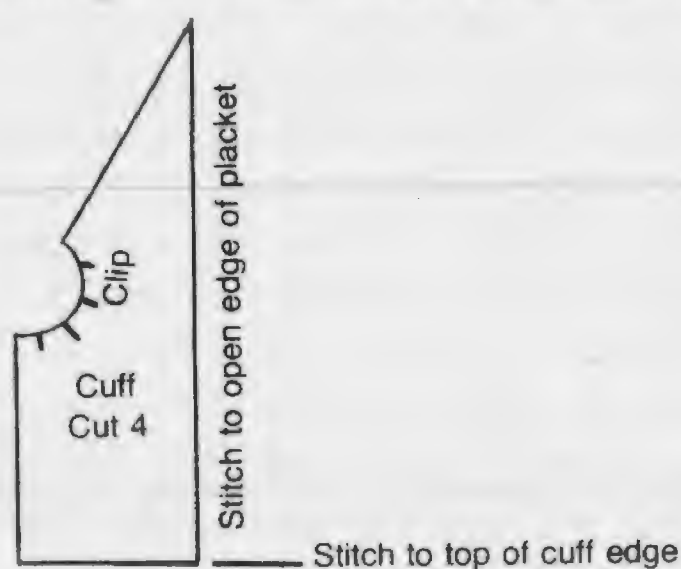


pattern measures 8" from button edges to shoulder seam and 11½" in length.) Cut two fabric pieces from this pattern. Iron under the seams, pin on to shirt and top stitch.

Now, top stitch the back yoke over the front yoke at the shoulder seams.

Sleeves

If you want to trim the sleeves, I suggest you use two pieces for each sleeve for easier fitting. Make your pattern and cut four fabric



pieces. Press the seams under and top stitch to each side of each sleeve starting just above the cuff edge. Or you can replace or cover the cuffs for another trim idea.

I remove any pocket on the shirt and replace it, facing it and moving it slightly toward the side seam.

The sketches for the pattern I use on Jack's shirts are just one idea. You can have fun designing your own yoke shapes and sleeve trims. I've enjoyed doing this both as a money saver and because of the attractive end results.



Etiquette in round dancing is very much on the minds of the teachers these days as evidenced by the Roundance Module last month. Now a teacher in another part of the world calls attention to a similar need for courtesy. Read Herb Egender's plea. — Editor

DANGER

Lubricant

Shortage

By Herb Egender, Aurora, Colorado

RECENTLY I READ an article in a round dance publication complaining about the fact that square dancers often are rude in that they do not move to the side and make room for the round dance circle between tips. At about the same time, a square dancer who does not round dance collared me to complain about round dancers who immediately square up from the circle, often excluding those who were sitting on the sidelines. Both examples, I realized, were all too frequently true. It is rude and unthinking for the non-round dancers to block the way of those who want to participate in rounds. It is equally rude for them to sit on the sidelines and talk loudly so that dancers cannot hear the cues. No less rude are those round dancers who do not provide an opportunity for those who are not in the round dance circle to get into squares for the next tip. Where are the manners and consideration of those who insist upon carrying on

loud conversations near the callers' stand, making it difficult for the caller or cuer to do his best job and thereby depriving other dancers? In every instance, I suspect those who are offending would be surprised that they were at fault. Square and round dancers ARE good people but, being human, they sometimes just don't think.

I was shocked by the solution to the problem suggested by the round dance publication — separate squares and rounds so that there will be no conflict. Talk about throwing out the baby with the bath water! Squares and rounds are part of the same family tree. They go together. The solution is much simpler and less drastic than that. It involves simply applying that universal lubricant of human interaction — COURTESY! Unfortunately, there appears to be a shortage of this lubricant. Perhaps that is a sign of the times, a reflection of the "me" generation. Whatever the reason, the shortage is a contrived one. Actually there is a plentiful supply of the lubricant just under

the surface. We need only to get it out and use it. It need not be imported, since the domestic supply is abundant, particularly among square and round dancers. And the beautiful part of using this lubricant is that the more you use, the more plentiful the supply around you becomes.

The Overseas Dancer Organization has a credo of "Friendliness Is Square Dancing's Greatest Reward." It is a good one. In one survey after another it has been found that friendliness is, perhaps, the biggest drawing card square and round dancing have to offer. That friendliness certainly is based upon common courtesy, mutual respect, and consideration for others. Let's not even talk about separating round dancers and square dancers as if they were mutually exclusive, antagonistic factions. Rather than drawing battle lines, let's reach in there just below the surface and tap that bottomless pool of lubricant that all square and round dancers have. Let that courtesy flow!



Lloyd and Nan Walker, Issaquah, WA

THE PLACE WAS Rutland, Vermont; the year was 1962; this was the beginning of a big change in the lives of Lloyd and Nan Walker for they learned to square dance. They were "hooked" by the fellowship and fun of the activity and since that time have square and round danced clear across the country.

A business transfer took the Walkers to Phoenix, Arizona, where they learned to round dance. Another move to Wichita, Kansas, found Lloyd and Nan starting their first teaching efforts, and still another move in 1966 to Seattle, Washington, found them organizing the Moonlighter Round Dance Club,

which is still going strong as National Carousel Chapter #47.

The Walkers have appreciated the help of Sharel Goss and Charlie Walkinshaw of Vancouver in coaching them on the foundations of round dance teaching techniques.

Today Lloyd and Nan have a Round-of-the-Month Club, an intermediate club (in addition to the Moonlighters), hold two basic classes a year and teach and cue at two local square dance clubs.

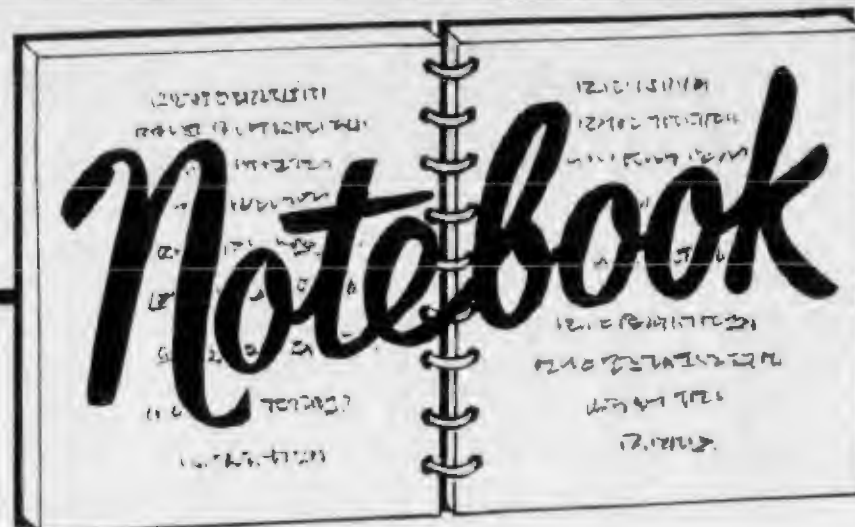
They have tried their hands at choreography with "Carmen," "Madrid" and their new and popular "Rockin' Waltz."

The Walkers are members of both Roundalab and the Universal Round Dance Council and feel that these organizations will make round dance teaching easier in the future.

What satisfactions have they found in teaching rounds? Number one is associating with the people, followed by the pleasure of good music, relaxing exercise and last, but not least, the beauty of dancing.

As Directors of the Showcase and Workshops of Rounds for the National Convention this month, the Walkers are in the midst of busy preparations. Look for them in Seattle.

The CALLERS



The One-Night Stand A Night of Western Style Square Dancing

By Bill and Polly Donahue, Garden Grove, California

With the prospect of fall learners' classes not too far in the future, summer is a time for planning. This is a time to check on available halls, on methods of recruiting the fresh crop of learners and, in general, getting set for the new season. The one-night-stand, although it is an on-going, 12-month activity in itself, is often the sampler that says to the non-dancer, "This is fun! You'll like the friendly surroundings, the color and the music and you'll be impressed that this is something you can truly enjoy!" And so it is, about this time every year, that clubs and callers get more involved than ever in these non-complicated, social evenings that quite frequently precede the new classes but, in themselves, offer good, wholesome enjoyment. Over the years, we have presented many articles on the subject of one-nighters. Each one is a little different than the others, for these special dances express the individual caller's own preference of dances and format. Here is a concept by the Donahues of California, which they will be presenting at the National Square Dance Convention in Seattle later this month.

Ingredients needed: *A caller, people and a place to dance.*

FIRST OF ALL, the caller should be a professional caller-leader who *knows his business*. He must be sensitive and perceptive to the needs of those attending. He must have the ability to express himself simply and clearly so that all may understand. It's important that he possess a sense of humor and a likeable personality. He should be able to instill confidence in the people attending and, above all, provide them with enjoyment and fellowship.

That all seems simple enough, doesn't it? But it's not, because a *very special person* is needed here, one who has been calling a full diversified program for a number of years. He or she must have the intuition and ability to change the program on the spot in order to meet the needs of those attending. The caller must definitely give the people a good time, using simple, fun-type material for all to enjoy. It's easy to see that this is not the assignment for a new caller. There's too much at stake. *It requires a seasoned caller with experience in the field.* There have been far too many potential square dancers discouraged forever from discovering the wonderful activity of western style square dancing simply because of the lack of needed caller-leadership at these functions.

Presenting a One-Night-Stand

Let's keep in mind the purpose of a one-night-stand. It is to perform a service for those attending. They should have fun and good fellowship all packaged in a wholesome atmosphere. This type of presentation lends itself to creating a proper perspective of the activity to the newcomer. After all, the people just might want to do it again some time. Be sure that these dancers get enough material, *but not too much*. Leave them wanting more. Avoid the appearance of teaching — of course, you *are* teaching, but the group should not be aware of it. After all, they are not attending a school but they *are* having a fun-time party.

As a reward for those who are present in the beginning, start on time. Since others will be arriving later, concentrate on easy material done in circles and simple mixer-type dances. People coming in later can then join the circle and move right along with everyone else. Avoid using square dance language early in the evening so that those who arrive late will not feel out of place or be embarrassed when they do arrive. Here are our suggestions for a caller who is setting out to conduct his first one-nighter.

ABOUT THE AUTHOR: *Bill Donahue has been calling square dances for the past 23 years. Starting out in Indianapolis, Indiana, in 1958, he became well known as a traveling caller in the surrounding states. He came to California in 1976 and it was here, at the 25th Annual National Square Dance Convention in Anaheim, that Bill met Polly, who was to become his wife and, his "good right hand." The Donahues are active in all phases of square dancing, teaching beginner classes, handling workshops through the advanced plateaus, teaching rounds and introducing contras and quadrilles to all their groups. In general, Bill and Polly whole heartedly support the activity in all its many facets. Bill is a member of Callerlab and is currently president of the Orange County Callers Workshop, a strong and active area callers association. Bill calls regularly for three clubs in his Garden Grove, California, community and does some traveling in and around the Southern California area. The Donahues are strong advocates for one-night-stands and as they point out in the accompanying article, they feel that this exposure to American square dancing should not be overlooked or underestimated.*

The big circle is a good method of opening the evening. An effective way to get alternating men and women in the circle is to have the man put a girl on both sides of him and to have the lady check that she has a man on both sides of her. Here's where we use a good simple mixer such as the Patty Cake mixer or the Do Sa Do mixer. This serves the double purpose of relaxing and involving those who arrived on time while more people are arriving. Once a dance is finished it is important not to let the dancers sit too long — 5 minutes would be the maximum.

Forming Circles As a Teaching Method for Square Dancing

Now you're ready to start in earnest. Put on a good, up-beat hoedown, one that will make people *want* to dance. Ask everyone to take a partner and start moving (walking) to the music in a big circle, counterclockwise around the hall. You may need to encourage the people to join in at this point but your enthusiasm for what is about to happen should do the trick.

This is the point, while your music is playing softly in the background, that you explain the couple promenade — right hands are joined on top, left hands

underneath. The lady is on the gentleman's right side. You are now ready to introduce some square dance language and the first foundation basics. These are the ones we use from a big circle at a one-night-stand: Partner, corner, walk (the square dance shuffle step), circle left and right, grand right and left, do sa do, couple promenade and single file promenade. It's a good idea to mix partners from time to time during this first drill. From a promenade have the men move up (1, 2 or more ladies) and take a new partner. Be careful that you don't go too long (perhaps 20 minute maximum) before allowing the dancers to rest. And then don't make the break too long.

Forming Squares

Start out by asking the dancers to form a large circle of couples as they did earlier, reminding them that the gentleman always has his lady (partner) on his right. Now, starting at a designated point between two couples, have them number off in fours, going both directions around the circle to speed up the process. Once the numbering is completed have the four adjacent couples (1, 2, 3 and 4) group together in small circles. Ask each couple to square up with one of the walls in the hall, the man with his partner on his right, two couples facing each other (north and south), and two couples facing each other (east and west).

At this point explain the squared set, numbering the couples and pointing out the heads and sides. Let them know that they are now at their *home* position and show them a few simple basics such as: forward and back, waist swing, arm turns, stars plus all of the basics used previously in the initial circle drills. As an example of a simple introductory dance for one-nighters, here is a star figure we use:

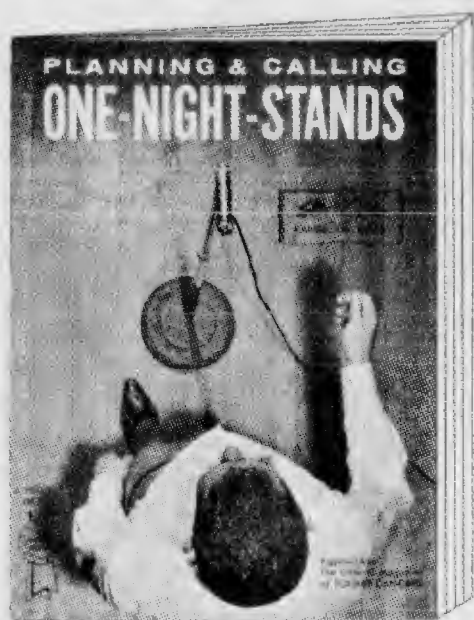
**Heads to the middle with a right hand star
Turn that star, go once around
Back by the left and don't fall down
Home you go with the pretty little thing
Sides to the middle with a right hand star
Turn that star, go once around
Back by the left and home you go**

Embellish this anyway you wish by circling left and right and promenading until everyone is home. Here's another:

**Heads go forward and back with you
Go forward again, turn your back on your partner
Face the outside two
Make a four hand, right hand star
Turn that star, go once around
Now back by the left 'til you come down
All head for home and face your own
Do sa do the one you know
Circle to the left on the heel and toe
Keep on circling and don't be slow
All eight to the middle and back you roam
Men take your corner (or swing your corner)
And promenade home**

Repeat 3 more times until each person has his partner.

Keep the dancing simple and include plenty of mixers. We use many star figures during a one-night-stand. The new dancers enjoy them because it gives



THE ONE-NIGHT-STAND HANDBOOK. Looking for ideas and ammunition on handling one of these one-nighters? Then you should have this 32-page booklet. This convenient volume covers virtually every phase from leadership for the one-night-stand through actual programs that can be used as guides. One entire section is loaded with simple dances written out in full just the way the caller might want to use them with a room filled with first-timers. There's a wide variety of patter calls as well as some simple singing calls. In addition, you'll find seven proven simple mixers with complete instructions on teaching. No two callers handle a one-night-stand in the same way; however, in this handy guide, it's not difficult to come up with a good workable program. For ordering information, see page 106.

them a sense of accomplishment. As one dancer put it to us, "It makes us feel as though we're dancing up a storm." In the course of one evening from 16 to 20 different Western style basics can be used with very little teaching. Since most of us are using these same basics in our classes, the one-nighter dancer is getting a taste of what the contemporary square dance activity is like. At the same time we include a few traditional square dances that are probably familiar to most non-dancers. These include such dances as Take a Peek, The Virginia Reel and Chase the Rabbit.

Don't be concerned about repeating what you've already called. Familiarity with the dances gives the new dancers a great deal of satisfaction and pleasure. The more you repeat, the more proficient the dancers become and the more confidence they will build up in themselves. You, as the caller, may become bored with the repetition but not your dancers.

Each one-night-stand is different depending upon the hall, the size and makeup of the crowd and a number of elements that are often unpredictable. For that reason it is well to have a written, flexible program with more material than you need. In planning your music include records that have a strong bass in the background and are *zippy* in nature. Use different records to give variety in music with an emphasis on rhythm and instrumentation. Use as much music as you can that will be familiar to your dancers. Today's square dance records offer an almost limitless selection of familiar tunes.

We don't want to imply that nothing else should be taught at a one-night-stand other than what we have mentioned here. Each dance must stand on its own merit. The object of the dance is to give the people who attend a good time in a simple, clear and enjoyable way so that they will consider doing it again. It's not impossible that a few might join a class and pursue their dancing interest but most important is the goal that the dancers on this particular evening have a good time.

If the caller performs in a professional and good-natured way, more than likely he will be prevailed upon again and again to perform this most important service to the community. Keep in mind the thought that by giving of yourself so that others may enjoy an evening with others in a friendly atmosphere, you are providing a much needed, highly rewarding experience — not only to the people who attend, but also to yourself.

Traditional Treasury

By Ed Butenhof

THIS MONTH I'd like to feature dances sent to me by two callers who use traditional style material in their dances. The first was sent by Allan Brozek from Oxford, Connecticut, and he says it's called "Reel The Line." The author is not known.

REEL THE LINE

Music: Use a well-phrased reel or jig

Couple number one go down the center

Swing your opposite

Now face that couple and back right out

Make lines of four with the sides

First couple moves to couple three. Man number one swings lady three while lady one swings man three. With these new partners, they back up to make lines of four with the sides. Man one and lady three to the left of couple four. Lady one with man three to the right of couple two. Total 16 counts.

Everybody go forward and back

All do sa do the one you face

Total 16 counts

Couple number one turn partner right

Now reel the line

Turn the next by the left

Man and lady number one (they're at the ends of the lines) turn partner by the right forearm. Then, returning to their own lines, they turn the next person (opposite sex) by the left forearm.

Back to the center, turn partner right

Go once and a half to the opposite line

Turn the next by the left

Back to the center, turn partner right

Go once and a half, to your own line

Turn the last in line by the left

Back to the center

Turn partner by the right

To the rhythm of the band

Now everybody, left allemande

Back to your partner and swing

Promenade full around

The active couple works its way up the set, first

turning partner by the right then the next (opposite sex) by the left, until it arrives at "home" ready for an allemande left. Then a partner swing (a long one) and promenade. Figure on about 4 counts for a left arm turn with the ones on the sides and 8 counts for one and a half turns with partner. Repeat the dance for couples 2, 3 and 4.

The second dance was sent by "Stew" Shacklette, a caller from Bradenburg, Kentucky. He says it comes from "McKay's Callers Cards," a reference I'm frankly unfamiliar with.

MI LAGRA

First and third couples out to the right

Go around that couple and swing

Head couples lead out to their right so that couple one faces two and three faces four. The actives separate, go around that couple and partner swing.

Side couples center and you circle four

Go once exactly then pass thru

While the head couples are swinging behind the side positions, the sides circle four, full around in the middle of the square. Then, stopping in front of their original home positions, they drop hands and pass thru.

Separate, go around that two and swing

New center four circle left

Go once exactly then pass thru

The side couples, across from their original home positions, separate, go around a couple and swing. Original couples one and three stop swinging, move into the center of the square, circle full around then pass thru. This is repeated until the side couples have reached their original home positions, swing and then face in. The original head couples then star by the right and/or left until they reach home where they do a do sa do and swing with partner and a promenade. Repeat all for sides and then do heads and sides again adding allemande breaks and ending.

COMING ATTRACTIONS

The August issue of SQUARE DANCING will contain the 1981-'82 International Square Dance Directory. Complete with the current names and addresses of presidents of dancer, caller and teacher associations the guide will also include the current names and addresses of *information volunteers*, men and women who have offered to be available to those seeking information within a specific geographic area.



GRAND SPIN

WHEN THE GRAND SQUARE was created, a Pandora's Box of unique and wondrous gimmicks was opened to the dancing public. We've seen many variations, some smoother than others, of course, but usually created along the lines of the grand square and cued or prompted by the caller on the last beat of the phrase so the dancers may start on count 1 of the next phrase. The grand spin is one of these variations.

Starting from a square, the sides face and back up (1) much as they would do in the grand





square. By count 4, the sides have reached the corners (2) and have turned one quarter to face their opposite (3). Moving forward (4) the original sides do a do sa do (5) and a star thru (6). Finishing the star thru (7), they are at the head position (8), ready to do the pattern designed for head couples.

While all of this is going on, the heads have their own traffic pattern to follow. On the first beat, they move forward (1) and pass the ocean (2) momentarily ending in an ocean wave formation in the center of the square (3). Without a stop, they do a spin the top (4) finishing it off with a star thru (5). As they conclude the star

thru (6), they move forward, out of the center of the square, do a California twirl (7) and then turn to face their partner (8) ready to start the grand square and follow the directions originally given for those at the side position.

An important suggestion for any of these grand square variations is that dancers be cautioned not to rush but think of their movements in terms of four or eight beat actions. The entire segment shown here going through one time takes 16 steps or 16 beats of the music. Four times through (64 steps) puts all dancers with their original partners back at their home position.



CONTRA CORNER



*Here's an alternate duple
that is also a double progression.*

by Dick Leger, Bristol, Rhode Island

KNOWING ROGER WHYNOT as I do, I can only imagine that he derived the name for this contra while driving somewhere on Route 61 in New England. It really doesn't matter where he got the name, it is a good dance that requires some dancing skill. Having had the chance to dance this a couple of times, I can assure you that it moves well!

Setting it up

This time, just to be different, let's have the heads lead to the right and circle to a line. All join hands up and down the floor in lines to get the spacing right. Chain the ladies across the floor. Roll away with a half sashay and now we're ready to do some teaching.

Teaching the dance

Everybody give a right hand to your partner and balance forward and back. Turn by the right hand halfway around and look at her from the other side. Do a right and left thru the other way back, courtesy turning a quarter more than usual so that everyone can promenade up or down the hall. Wheel around as couples and come back to place. Face in and the ladies chain over and back. With a brand new corner, swing. Ends should cross over at this point; everybody go forward and back.

It's important when dancing this to make sure that after the balance forward and back you turn exactly halfway by the right and take the time to set your direction for the right and left thru back.

Contras In Seattle

Contras will play a significant role in the Convention late this month. Those who have never attempted contras before will find an opportunity to try their wings. You'll find the terminology very familiar and the contra staff this year is an outstanding one, so do plan to give yourself a contra treat.

Route 61

by Roger Whynot, Pride's Crossing, Mass.

- — — —, Give a right to your partner and balance
- — Turn by the right go halfway then right and left thru*
- — Courtesy turn, and a quarter more and you promenade
- — — —, Wheel around and back you go
- — — —, — — Two ladies chain
- — — —, — — And chain right back
- — — —, With a brand new corner swing**
- Ends cross over — —
- everybody — go forward and back
- — — —, Give a right to your partner and balance

*First progression

**Second Progression

This contra is one where you'll find that certain directions are easy to give and some are not so easy. Don't feel that you have to stick to the words exactly as I have them here. I vary them to give more or less help as I deem necessary for any given situation. Sometimes I will lead the dancers with more direction and other times I will abbreviate the calls to a minimum. Use a well balanced record at a slower tempo for this dance. Glise Sherbrooke on Folk Dancer label works well.

NOTE: For new contra dancers and for callers just learning to teach and call these dances here are a couple of tips that could be helpful.

If the men all remain in one line (to the caller's right as he faces them) and all of the ladies stay in the line to his left and the first, third, fifth and every other couple is active, this is known as an alternate duple — with the actives not crossed over. In Route 61 the actives are crossed.

In many contras there is one progression each time through the dance. In this case, however, there are two progressions (double progression). The first occurs at * following the right and left thru. The second takes place at ** when the actives swing their corners.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Morocco

The Rabat Shufflers, an active club in Rabat, is now 23 months old. Currently we dance three squares at the Extended Basic level. We do not have a caller but we do have a lot of fun. We manage to blend our dancing with monthly social activities including hayrides, campouts, swim parties, Christmas parties, covered dish affairs as well as a pro-

fessional belly dancer. We recently hosted a weekend trip to Merraskesh to entertain at a Moroccan orphanage and danced at a nearby castle. Morocco is fast becoming a popular tourist attraction and we invite all square dancers who visit Rabat to telephone 73856 on arrival for a personalized tour of the city and an invitation to dance with us. — *Gus Larson*

Mississippi

On August 7-8 the Mississippi Gulf Coast 19th Annual Square Dance Festival will be held at the Convention Center Exhibit Hall of the Mississippi Coast Coliseum, Gulfport-Biloxi. The hall has room for more than 200 squares to dance in air-conditioned comfort. Marshall Flippo will call Friday night with Beryl Main and Dick Jones on Saturday afternoon and evening. Jerry and Barbara Pierce will conduct rounds on both days. For information contact Harold and Pauline Smith, 4502 Kendall Ave., Gulfport 39501.

Canada

The 4th Annual Square Dance Festival sponsored by Sault Ste. Marie, Ontario, and Sault Ste. Marie, Michigan, will be held June 27 at the Alexander Henry High School on the Canadian side with Phyllis Gilson from the United States' side spotlighted as round dance cuer. Dancing will be from Mainstream to

Members of the Rabat Shufflers dance in front of the home of former Moroccan royalty near Merrakesh.



ROUND THE WORLD of SQUARE DANCING

Plus II with a separate room for those desiring the Extended-Basics-only level. Local and guest callers will alternate locations for calling. Contrasts will be included in the afternoon and evening plus there will be an afternoon round dance workshop and an hour of rounds before the evening dance. On Sunday there will be a square dancers' picnic at Sherman Park in Sault Ste. Marie, Michigan, starting at 2:00 PM. For information contact Anne and Gib Willis, 190 Brookfield Ave., Sault Ste. Marie, Ontario P6C 5P3 (705) 256-2954.

The 28th Annual British Columbia Square Dance Jamboree will be held in Penticton, British Columbia, from August 3-8. We are pleased to have as our 1981 Patrons, Don and Shirley Blanchard, Chairmen of the 30th National Convention. — *Trev Grey*

Idaho

The square and round dancers of Idaho are looking forward to the annual Funstitute to be held in McCall among the beauty and trees of Lake Payette. This year's 25th Silver Jubilee

every Thursday during June, July and August at the Polish American Citizens' Club, Rt. 202, South Hadle. Our club caller, Earl Johnston will be on tap, with rounds cued by Frank and Evelyn Burzdak. Occasionally we'll have guest callers like Jerry Haag and John Hendron. Join us. — *Karlton Brinton*

Georgia

C.L.O.G. (Clogging Leaders of Georgia) has formalized its organization with its aim to help leaders (new and old) learn more about clogging. Clogging leaders (instructors, directors, presidents, etc.) are encouraged to join. Information is available from the treasurer, Carole Hollis, 5861 Zebulon Rd., Macon 31210. — *John Douglas*

Florida

The Florida Association of National Square Dance Campers announces the 7th Annual Camp-O-Ree, October 30-November 1 at Camping World, Kissimmee. This is always a fantastic fun-filled weekend of square dancing in the heart of the orange groves of Florida. Tell your camping friends about it and come and join us. For registration, write Tom and Barbara Daughman, 416 Oak Hill Dr., Altermante 32701. — *Jack Newsom*



An unusual dance location is this out-of-door ice rink in McCall, Idaho.

will be held July 10-12 at the high school Ice Rink, a spacious and convenient locale. There will be workshops and regular dancing on Friday and Saturday with a great breakfast on Sunday. Ample accommodations for campers as well as convenient motels and hotels. For information write Pat and Norman Brown, 411 E. 43rd, #10, Boise 83704.

Massachusetts

The Chicopee Massachusetts Square Dance Club will again hold summer dances

Oregon

One of the largest outdoor square and round dance festivals in the Northwest will be held for the eighth time high in the Cascade Mountains at Diamond Lake, June 23-25. Sponsored by the Star Promenaders of Medford, the festival will feature Pat Barbour, Joe Saltel and Loren Cochran on squares with Ward and Joyce Foster on rounds. For information write Roy Norcross, 911 Mt. Pitt, Medford 97501. — *Jimmy Carney*

California

The well-known desert community of Palm Spings proclaimed January 17, 1981, as Osa Mathews Square Dance Day. The proclamation by John F. Doyle, Mayor of the city, read in part:

Whereas Osa Mathews has completed 25 years as a square dance caller and instructor for the City of Palm Springs Leisure Services Division Square Dance Program . . . providing a positive, quality leisure opportunity, which has enhanced the lives of so many people . . . has freely given of her time and energy at countless community functions . . . has been instrumental in bringing hundreds of square dancers from all over the country for the city-sponsored Annual Festival . . . has been an active and enthusiastic ambassador for square dancing and the City of Palm Springs . . . I do hereby proclaim Osa Mathews Day in honor of the enthusiasm and joy which she has brought to the City of Palm Springs and its citizens.

Alaska

18 dancers, representing all six square dance clubs in the Anchorage Square and Round Dance Council, were involved in a special way in the recent visit of Pope John Paul II. They braved 30° weather and danced as part of the Papal Celebration. The outdoor demonstration began at 8:20 AM to the calling of Vern Wood, prior to the Mass offered by the Pope. Comments following the event ranged from, "A little chilly for dancing," to "What a wonderful day we had." All agreed that they would not have given up this special opportunity and that they will remember it for a long time. — *Don Waldal*

Montana

Ledger is a small spot on a rural road in northern Montana but we have a big time square dancing. Our club, the Whoop-Up Wranglers (named for a whiskey smuggling operation during Montana's pioneer days), recently hosted members of the Southminster Circle Squares of Lethbridge, Alberta, Canada. These dancers left behind a door prize — a real door which has been traveling for 20 years from square dance club to square dance club. Originally the brainchild of the Portland, Oregon Council of Square Dancers, the door began its journey in June, 1960. It is cut and hinged so it can be folded and carried



The Whoop-Up Wranglers of Montana pose with a well-traveled "door" prize at a recent dance.

in a car. Over the years, many momentos have been attached to the door. Requirements are that at least one square of a club travel a minimum of 100 miles to pass the door along to another club. — *Roy Bruce*

Germany

The 13th Annual Hummel-Dance will take place in Hamburg, June 6-8. Originally called "Whitsuntide Meeting" as the event is always held on the weekend of Whitsuntide (Pentecost), after three years it was renamed for a water carrier, Johann Wilhelm Benz, who was later known as Hummel. One of the largest dances in Germany, the Hummel-Dance averages about 500 dancers. Participants are treated to coffee and cake on all three days, as well as a big after party and a cold buffet. There is always an open-air dance on Whit Sunday and live music is used. Most of the dancers are accommodated in private homes. The Sports Halle, location of the event, is near the autobahn and can be reached easily, and the hall provides ample dressing rooms and showers. For three days of dancing you'll always remember, plan to attend a Hummel-Dance one of these years. — *Walter Vob*

Arkansas

The 9th Annual Arkansas Square and Round Dance Convention will be held July 24-25 at the Little Rock Convention Center. Arkansas callers and their guests will be featured with Grant and Barbara Pinkston of
Please see WORLD, page 102

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

June, 1981

KEEPING A COMPLICATED FIGURE SIMPLE

by Les Gotcher, Zephyrhills, Florida

SINCE PUBLISHING my callers' "Do It Yourself Manual," I have received many, many letters from callers, mostly beginner or newer callers, and almost all are asking how they can get dancers into and out of figures that they, the callers themselves, consider complicated figures. More than 50% of them mention the diamond figures as a call they consider complicated. I believe that this is because it is a setup that is unusual but not really complicated.

I have seen material in publications using unusual setups, and when you start using unusual setups in unusual patterns then they do tend to become complicated. The thing we need to learn is how to keep unusual patterns simple. I have found over my many years of calling that the majority of callers have the feeling that a real good dance must have a lot of complicated figures and patterns. This is not true. The callers writing to me say that they are not especially fond of diamonds but that they are pushed into using them because other local callers are using them. They say they are having trouble by the dancers not being able to respond instantly to the diamond figures. So before going into some easy figures, let me point out that the dancer does not know that he or she is in a diamond or twin diamonds unless the caller brings it to his attention, and this he should do. It is very easy, as I will point out. Just say, "Check your diamonds." I will show you where you should give the dancer that warning. Here we go with easy get-ins and get-outs.

Heads pair off, swing thru
Boys run, girls hinge
"Check your diamonds"
Diamond circulate
Flip the diamond, recycle
Go right and left thru
Right back where we started

You will notice in the example that we had to do a right and left thru to get the dancers back into the position they were in after the pair off. Let me remind you that you can put this right and left thru in at any point. You can start off with it. Like this,

Heads pair off, right and left thru
Swing thru, boys run, girls hinge
"Check your diamonds"
Diamond circulate
Flip your diamonds and recycle
Right back where we started

Or
Heads pair off, swing thru
Boys run, wheel and deal
Veer to the left, the girls hinge
"Check your diamonds"
Diamond circulate
Flip your diamonds and recycle
Or
Two and four go right and left thru
Heads pair off and when you do
Swing thru, boys run, girls hinge
Now just the girls swing thru
"Check your diamonds"
Diamond circulate
Just the boys swing thru
Flip your diamonds, recycle
Or
Heads pair off, swing thru
Boys run, wheel and deal
Veer to the left to a two-faced line
Girls hinge, girls swing thru
"Check your diamonds"
Diamond circulate, boys swing thru
Diamond circulate, girls swing thru
Diamond circulate, flip the diamond
Swing thru, boys run to the right
Bend the line, cross trail thru
There's the corner, left allemande

There are five different setups that you can use and these are enough to let your dancers know that you really do know how to use diamond figures. No need to get complicated with them, just remind the dancers to stay on their toes and be ready for anything you might do. Try and keep all figures as simple as possible, using standard basics, mixing them up, turning them into dance patterns, trying at all times to keep your dancers reaching. When they start to do something with the left hand, this is the time to tell them what they are going to do with the right hand. Never allow them time to slow up because this is when they are going to falter. *If they are always reaching, never quite catching up to you, then they just don't have time to make a mistake.* Try this. You will find that this is where timing really makes the difference. So until next time, keep 'em dancing and keep 'em happy.

SEVEN FROM VIC

by Vic Kaaria, La Palma, CA

Four ladies chain three quarters
Heads lead right, swing thru
Ends circulate
Right and left grand

Four ladies chain three quarters
New head ladies chain
Sides roll away, heads curly cross
Right and left grand

Heads lead right, veer left
Couples trade, cross fire
Girls run
Right and left grand

1P2P
Right and left thru
Dixie style to ocean wave
Left swing thru, trade the wave
Right and left grand

1P2P
Pass the ocean, trade the wave
Slip the clutch
Left allemande

Heads pass the ocean, extend the tag
Spin chain the gears
Linear cycle
Centers turn and left thru, ends star thru
 (Rotated)

Box 1-4 to ocean wave
Linear cycle, right and left thru
Dixie style to ocean wave
Boys run left, girls left hinge
Flip the diamond (boys to center)
Left allemande

ENGLISH IMPORT

by Johnny Hayes, Christchurch, England

Heads right and left thru, rollaway
Curley cross, touch one quarter
Split circulate, couple up
Pass the ocean, swing thru
Box the gnat
Square thru three quarters
Left allemande

From Box 1-4:

Touch one quarter
Split circulate once and a half
Diamond circulate, flip the diamond
Scoot back, boys run
Bend the line, curley cross
Right and left grand

From Zero Line

Curlique, coordinate
Girls one quarter more (check diamond)
Diamond circulate, flip the diamond
Pass to the center, square thru three hands
Allemande left

SINGING CALLS

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU

By Ray Bohn, Louisville, Kentucky

Record: Top #25356, Flip Instrumental with Ray Bohn

OPENER, MIDDLE BREAK, ENDING
Circle left

You're nobody 'til somebody loves you
You've nobody 'til somebody cares
Four ladies rollaway
Ladies center men sashay do an
Allemande left weave the ring and
Listen while I say
The world will be the same
You'll never change it so swing
While the stars shine above promenade
You're nobody 'til somebody loves you
So get out and find somebody to love

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
Joy CramletRound Dances
Ken KernenAmmunition

FIGURE:

Well the four ladies chain
You'll never change them now
Heads touch a quarter boys run right
Pass thru trade by swing thru once more
Boys trade turn thru allemande left
Weave the floor the world will be the same
You'll never change it so swing
While the stars shine above promenade
You're nobody 'til somebody loves you
So get out and find somebody to love

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SWEET MISERY

By C.O. Guest, Mesquite, Texas

Record: **Kalox #1254**, Flip Instrumental with
C.O. Guest, Jon Jones & Rick Smith

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across that ring now
Rollaway and circle left
Rollaway and circle left you know
Left allemande weave the ring
Misery misery swing your own promenade
Misery misery your love is sweet misery

FIGURE:

Heads promenade go just halfway
Side couples square thru four
Four hands then a right and left thru
Eight chain six down the line
Misery misery swing corner promenade
Misery misery how I love sweet misery

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

SOUTHERN RAINS

By Lee Schmidt, Anaheim, California

Record: **D & R #158**, Flip Instrumental with Lee
Schmidt

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade inside the ring
Get back home box the gnat swing her
Join hands circle left around then
Allemande left the corner weave ring
Southern rains from the coast of Mississippi
Southern rains promenade
When that southern rain it hits me
I can't dip into the Jordan
Seven times to ease the pain
Pray for help and hope from southern rains

FIGURE:

Heads square thru four hands around you go
Step to a wave then ladies trade you know
Swing thru boys run bend the line
Right and left thru flutter wheel across
Sweep a quarter more swing the corner
Promenade you may not believe my story
And you may say I'm insane but the
Closest thing to home those southern rains

ALTERNATE P-2:

Heads square thru four hands around
With outside two right and left thru
Swing thru and when you do boys run right
Half tag follow your neighbor
Left allemande do sa do your own
Swing the corner girl promenade

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

DIG A LITTLE DEEPER IN THE WELL

By Mark Clausing, Marreo, Louisiana

Record: **Mountain #3**, Flip with Mark Clausing
OPENER

Sides face grand square
Dig a little deeper in the well boys
Dig a little deeper in the well
If you wanna cool drink of water
You've gotta dig a little deeper in the well
Dig a little deeper in the well boys
Dig a little deeper in the well
If you wanna cool drink of water
You've gotta dig a little deeper in the well

MIDDLE BREAK, ENDING

Circle left

My daddy used to tell me
Not to be fooled by what you see
If you want to get to the heart of things
You've gotta look way down deep
Walk all around that corner come back
Do paso it's partner left corner right
The partner left you know
Head ladies center teacup chain
Dig a little deeper in the well boys
Dig a little deeper in the well
If you wanna cool drink of water
You've gotta dig a little deeper in the well
Dig a little deeper in the well boys
Dig a little deeper in the well
All eight to the middle for a cowboy yell
You've gotta dig a little deeper in the well

FIGURE:

One and three square thru four hands around
When you meet that corner curlique
You're gonna scoot back and go
Couple up and when you do
Do the right and left thru Dixie style
Make an ocean wave take a little peek
Trade the wave eight chain thru
Dig a little deeper in the well boys
Dig a little deeper in the well
When you meet that corner swing that gal
You're gonna promenade so well
Dig a little deeper in the well boys
Dig a little deeper in the well
If you wanna cool drink of water
You've gotta dig a little deeper in the well

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

YOU'RE THE ONE — TNT 168

Choreographers: Bill and Helen Hopkins

Comment: An active two-step with nice light music. One side of record is cued.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to OPEN facing LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Bk, —; Side, Close, Fwd, —;**
 5-8 **Lady Under Two-Step; On Arnd Two-Step end In BANJO M face LOD: Fwd, Close, Bk, —; (Side, Close, Thru to OPEN, —;) Bk, Close, Fwd, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in CLOSED M face WALL:

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Thru, —; Circle Away Two-Step; Together Two-Step;**
 5-8 **Twisty Vine, 2, 3, 4; 5, 6, 7, 8; Side, Close, 1/2 R Turn, —; Side, Close, 1/2 R Turn, —;**
 9-12 Repeat action meas 1-4 Part B:
 13-16 Repeat action meas 5-8 Part B except no hands held M facing WALL:

PART C

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Bk, —; Side, Close, Fwd, —;**
 5-8 **BUTTERFLY Side, Close, Side, Touch; Side, Close, Side, Touch; Vine, 2, 3, 4; Side Turning R 1/2 M face COH, —, Side, —;**
 9-12 With M facing COH repeat action meas 1-4 Part C:
 13-16 Repeat action meas 5-8 Part C M will end facing LOD:

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Side, —, XIB, —; Apart, —, Point, —.**

HEARTTHROBS — Grenn 14294

Choreographers: Ann and Andy Handy

Comment: A nice smooth waltz with big band sounding music.

INTRODUCTION

- 1-6 OPEN-FACING **Wait; Wait; Apart, —, Point; Together to BUTTERFLY, —, Touch; Waltz Balance, 2, 3, Waltz Balance, 2, 3;**

PART A

- 1-4 **Waltz Away, 2, 3; Wrap, 2, 3; Fwd Waltz, 2, 3; Fwd, Face, Close Releasing M's R & W's L hands;**
 5-8 **Twinkle, 2, 3; Manuv end M face RLOD in CLOSED: (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A except to end in SIDECAR M face LOD & WALL:

PART B

- 1-4 **Twinkle Out, 2, 3 end BANJO; Twinkle In, 2, 3 SIDECAR; Fwd/Check, Recov, Side to BANJO; Turn In Place, 2, 3 end SIDECAR M facing RLOD & COH;**
 5-8 **Twinkle, 2, 3 BANJO; Twinkle, 2, 3 SIDECAR; Fwd/Check, Recov, Side BANJO; Wheel, 2, 3 end CLOSED M face WALL;**
 9-12 **Dip, —, —; Manuv, 2, 3 end M face RLOD; (R) Waltz Turn M face LOD; Fwd Waltz, 2, 3;**
 13-16 **(L) Waltz Turn; (L) Waltz Turn M face WALL; (Twirl) Side, Behind, Side; Thru, Face Close;**

INTERLUDE

- 1-4 **1/4 L Box Turn; 1/4 L Box Turn; 1/4 L Box Turn; 1/4 L Box Turn.**

SEQUENCE: A — B — Interlude — A — B — Interlude and ACK.

NEW ENGLAND SWINGS — Grenn 14294

Choreographer: Al Goulet

Comment: An easy two-step and the music is adequate.

INTRODUCTION

- 1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Thru, —, Side, Behind; Roll LOD, —, 2 M face WALL CLOSED, —; Side, Close, Side, Close end SEMI-CLOSED facing LOD;**
 5-8 **Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED, —; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A M face WALL:

PART B

- 1-4 **Side, Close, Fwd end REV SEMI-CLOSED, —; Walk, —, 2, —; Side, Close, Bk end SEMI-CLOSED, —; Walk, —, 2, —;**
 5-8 **Side, Close, Thru, —; Side, Close, Thru, Please see NEW ENGLAND, page 65**

OPPOSITE
BOWLING LANES
AT GRANBY
TOWN LINE



MON.-TUE.-WED.-
THUR.-SAT. 11-5
FRI 11-9

JUNE-JULY-AUG.
OPEN WED. & SAT. ONLY
11-5

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Ruth E. de Turk

phone (203) 658-9417

Reuel A. de Turk

Over 22 Successful Years
of Serving Our Customers

MEET *the*
FAMILY

Son ROBIN with wife CATHY
and Grandson CHRISTOPHER ▶



Grandson
DAVID



Grandson
JONATHAN

Meet some of the Lovelies in the family — from left to right — Peggie in a "One of a kind" 1 pc. Swiss embroidered Bodice and plain SKIRT. Proud Papa — Art in an embroidered SHIRT and Suede HAT. Daughter Renee — "One of a kind" Heide Dacron Voice Dress. Reuel, Leanne in an appliqued SKIRT, Ruth, Susie wearing a patch SKIRT made from our "One of a kind" Dresses, Heather in front (see description on Pg. 1) Dress

Please retain this catalog or give to a friend for future reference

VERY STUNNING!



#HH HEIDE HO—Slimming laced midriff, high neckline, edged in embroidery. Long or short puffed sleeves. Dirndl skirt has swishy flounce. Brown-Navy-Pink or Cranberry. Sizes 6-20



#SB SOUTHERN BELLE—Graceful & lovely with flattering sleeves to compliment you. Sheers in a bouquet of floral & pastel. Sizes 6-20.



#DD DANCERS DELIGHT—Figure flattering in Navy, Cranberry or Brown — White front flounce and double bell sleeves trimmed in white lace. Elastic waist. Sizes 12-20 & 16½-24½.

Ox-Yoke SHOP

FOR SQUARE DANCERS



RUTH & REUEL

founded the Ox Yoke in 1959. Ruth with custom FUN FUR in ¾ length. #FF. Please allow 2 weeks for delivery. Also WOOL and Water Repellant CAPES in a variety of colors.

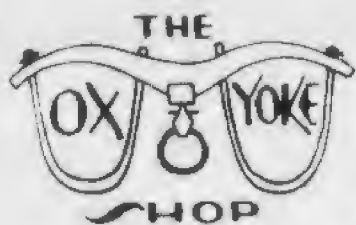


#ST STAR THRU—Solid color dress w/attached midriff printed over-skirt of Print, Floral or Plain & ruffled collar accented w/bows. Sizes 6-20 & 16½-24½.



#DF DELIGHTFULLY FEMININE Dac/Cot print in flounced dress with bell sleeve and modest scoop neckline. Sizes: 6-20, 14½-24½

ALL DRESSES have full back zipper and elastic waist line. We use choice designer fabrics of no-iron, poly-cotton and nylon sheers unless noted. All designer dresses have inside pocket, 1" bodice seams and 2" hems where possible. For Long Waist make-up, please add \$4.00 We specialize in thrilling "One-Of-A-Kind" DRESSES to satisfy your needs and desires.



#TC TEA CUP—A Blue, Cranberry or Brown dress with a 16 gored lace-trimmed flounce skirt. Every other gore is of assorted checked gingham or calico. Sizes 6 thru 20. & 16½-24½

Style 856 Delightful, cheerful stripe and floral print dress. Blue, Maize, Pink or Plain Colors. Sizes: 6-20. **VERY SLIMMING.**

#SL STAR LIGHT—Dancing fever runs high in this sprightly checked gingham beauty with close fitting neckline — puff sleeve and "star" gored skirt. Red, Brown, Navy, Sizes 6-20

Also 16½-24½. See Page D for matching Man's SHIRT.

peasant blouse with eyelet top and ruffled lace. white. S-M-L-XL.



For perfect fullness. A Circular Skirt. Twelve gores. Nine rows of multi-colored stitching on skirt and elastic waistband. Sizes S-M-L

Style 131
STAR TWIRL
SKIRT
Brown, Black, Navy.

#DCSC Dancing Couple on suction cup with spring for car window. Asst. colors.



#52 3 tiered Skirt. Elastic waist. Brown, Red, Black, Navy
Sizes S-M-L-XL



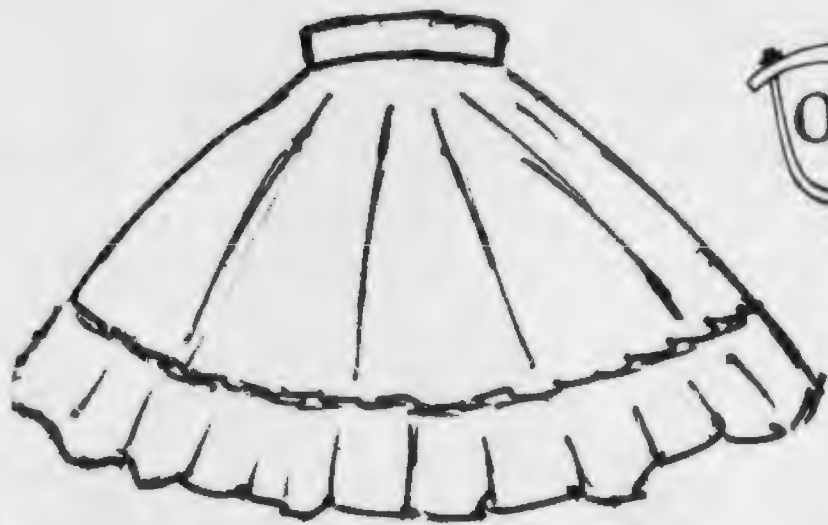
#52B Same SKIRT as #52 but middle tier trimmed with 2" embroidery or lace on top of bottom tier. Please specify.



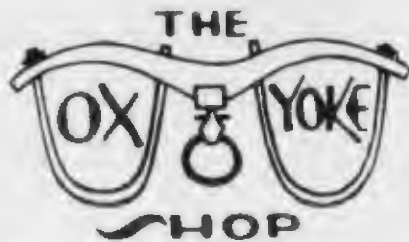
#SA SASHAY — Has attached overskirt of 16 panels of sheer Dacron — viole prints over Navy Dacron. Elbow or full-length sleeves. Sizes: 6-20.



#CF CROSSFIRE—Calico. European touch with bib bodice & long sleeves. Dirndl gored skirt edged in lace. Offered in long or short sleeves
Sizes 6-20



#CS Gored full circle SKIRT with White lace trimmed ruffle. Plain or Print or Red or Navy Checked Gingham Material.



Gored SKIRT OF alternating BLACK and WHITE panels— Motif of checks or prints. #MS matching SHIRT shown below or #650 on page K.

A new look
for Square Dancers
**GINGHAM
JUMPER**

#607 Red, Navy, Brown

FOR VARIETY . . .

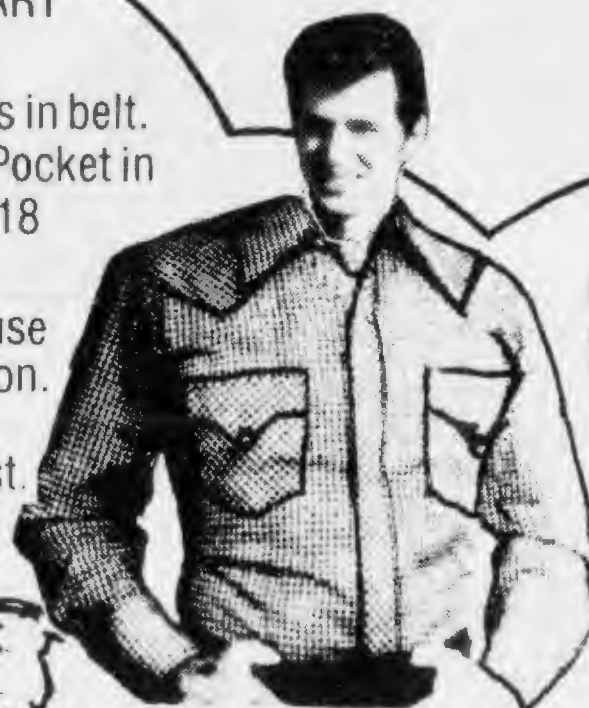
Tuck in Bib and wear as a SKIRT.



(Shown with 222 Pant/Blouse).

A SWEETHEART
1/4" check

Elastic inserts in belt.
Back zipper. Pocket in
bib. Sizes 6-18
#50/50X
peasant blouse
Dacron/Cotton.
White,
@ extra cost.



#MS
MAN'S matching
woven gingham
SHIRT.

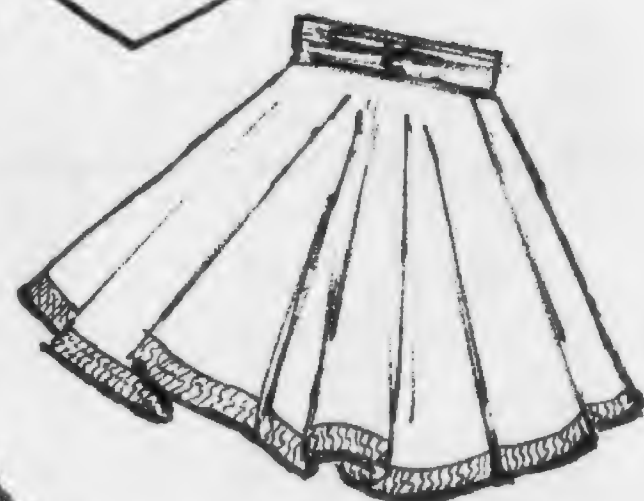
Sizes 14 to
18, 32 to 35 sleeves.
Red, Navy, Brown or
Green check.



#SW Swiss Miss Perky White Blouse
with dainty eyelet sleeves and
elasticized neckline trimmed
in eyelet. S-M-L-XL.

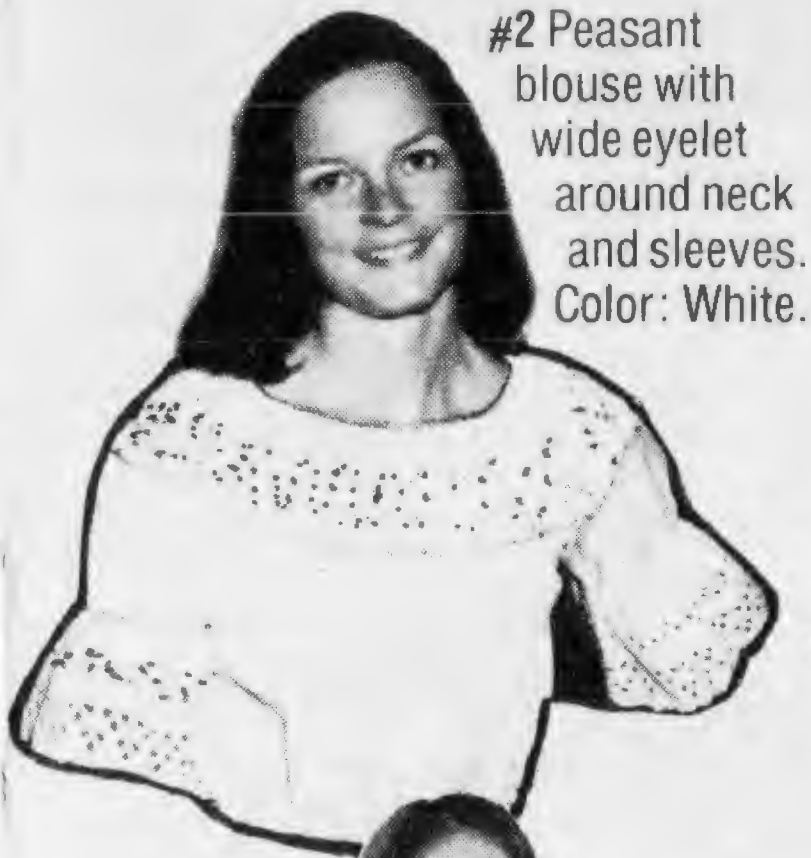


#TD Tyrolean Dancer with adjustable
laced Heidi bodice with white lace
trim. Red, Navy, Brown,
Dacron/Cotton. Sizes: 6 thru 18
(wear with blouse).



#160 Gored Circular
SKIRT Dac/Cot Broadcloth.
Black, Red and Brown
S-M-L-XL. Lace trimmed.

#12G Gored SKIRT in Dac/Cot with
elasticized waist in Maroon or Navy. S-M-L-XL.
#12GT Interlocking Squares Trim.
#12GTM Matching motif on Man's Shirt.
White or Navy. NICE FOR A CLUB OUTFIT



#2 Peasant blouse with wide eyelet around neck and sleeves. Color: White.

S-M-L-XL.

#147 Ladies white peasant blouse trimmed with blue, brown or red ruching.

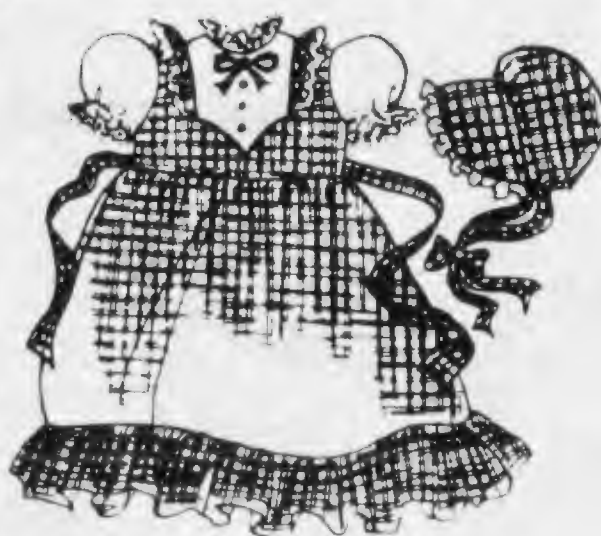


#19 Peasant blouse with lace insertion around blouse. White. Sizes: S-M-L-XL.

#34L Ladies long sleeve peasant blouse with lace insertion around blouse and in sleeves. White. S-M-L-XL.



Nice Grandma GIFT



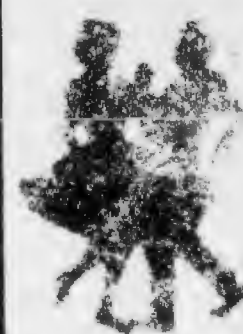
#2004

INFANT GINGHAM CHECK PRAIRIE DRESS WITH BONNET
65% Polyester, 35% Cotton, Permanent Press. Long gingham check tie back prairie dress with matching bonnet. red and blue.



#250 Peasant BLOUSE with inserted lace down sleeves. Black, Beige, White. S-M-L-XL.

STICK PINS



A

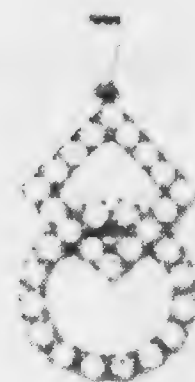
J
E
W
E
L
R



B

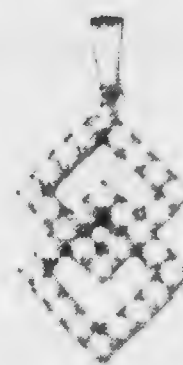
PENDANTS

#RP Reversible Pendant
Dancer motif on one side or on other.



P264
Square/
Round in
crystal.

PX314 In
multi
crystal.

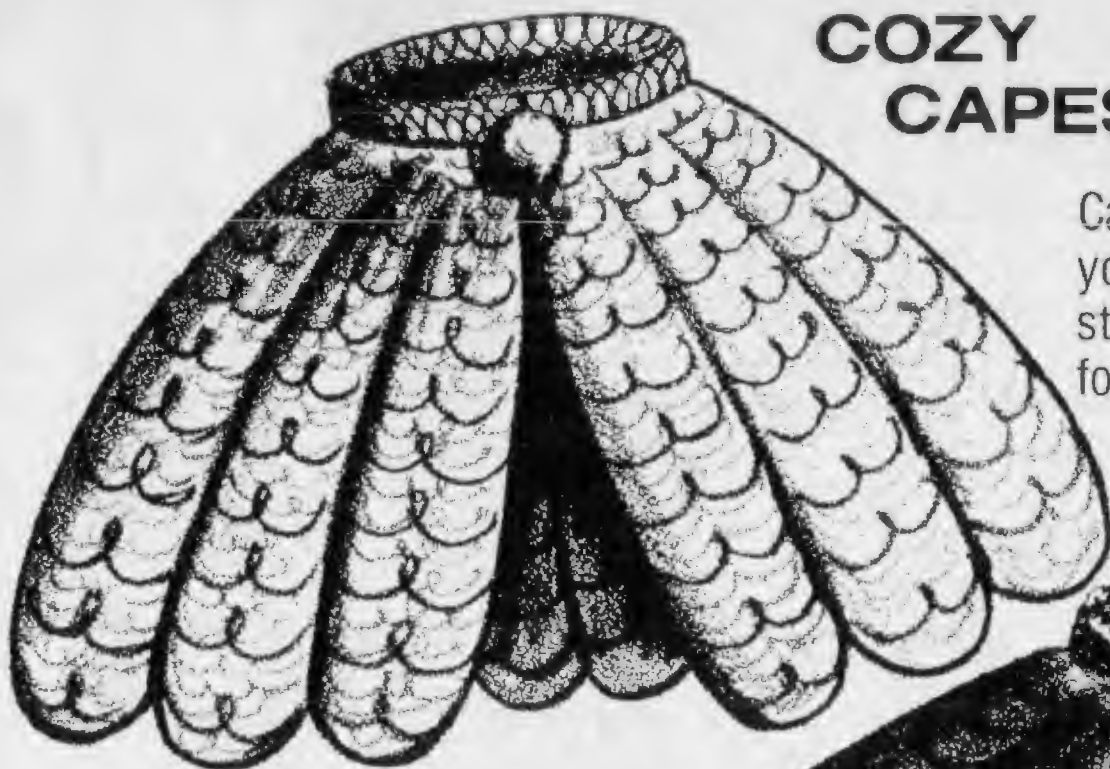


P264S
Double
square in
crystal.

PX314S In
multi
crystal.



#BB Broomstick Hand crocheted lined Bag with drawstring and turtle pin for attaching to dress. Sm.-3" by 5" Med.-5" by 6".



STYLE A (scalloped)

COZY CAPES

**TO FLATTER YOU
HAND CROCHETED
WASHABLE ORLON**

Can be ordered in color of your choice . . . White in stock. Please allow 3 weeks for delivery on colors. Sizes Reg. & X-Lg.



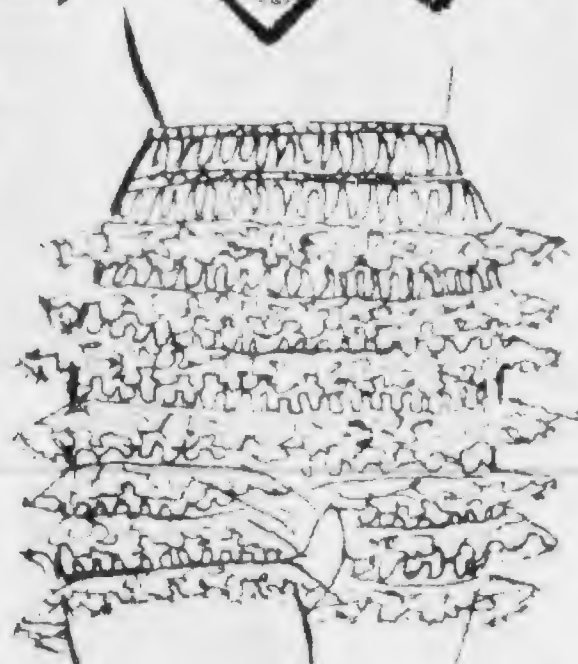
#221 One piece pant/blouse of poly-cotton with rows of lace shirred around neck and on sleeves in addition to pant ruffles. White, Red. S-M-L-XL.



STYLE B (pointed)



#740 40 yd. White Crisp Organdy with matching underskirt, both edged in 3" chiffon ruffle, of Navy, Hot Pink, Brown, Orange, Blue, Purple or Black. Special Order for other Colors of Ruffles.



#N20 Short Sissy Pant in Nylon. White, red, pink, navy, yellow, brown or bright multi lace. S-M-L-XL.

#N29 65% Polyester/35% Cotton. Wine, White, Black, Navy, Aqua, Brown.



#222 One piece pant/blouse of poly-cotton with attractive gathered drawstring at neck. White. S-M-L-XL.



#FP SWINGING FRINGE BENEFITS—New and Cute! Short length in Nylon with 2" white fringe trim at legs and in rhumba area. White, Black, Red. S-M-L-

#N21 BO-PEEP pretty pants. Cotton Batiste mid-thigh length with rows of matching lace shirred in with elastic thread. White, red, navy, brown, yellow, Aqua, Wine. S-M-L-XL.

#21N White cotton. with 5 bright multi laces. Sm-Med-Lg-XL. Mid Thigh.



TWIRL-A-WAYS

STATE WAIST
MEASUREMENT



#578 A FIVE TIER favorite. Outer skirt of crisp "Nylon Baby Horsehair", tricot yoke. Self color binding on each tier. Soft underskirt. White, brown Sizes-S-M-L-XL.

SPECIAL
ORDER on
other
COLORS.



#590 Baby horsehair Petticoat. 3 tiers. Medium fullness. Underskirt of Nylon sheer for comfort. Tricot/yoke. White, red, navy Sizes: -S-M-L-XL.



#PC PETTI-PAK.

A Vinyl BAG.

with a drawstring top to transport your petticoat.

#PPG Polyester Petticoat BAG for storage or travel in Bright Beautiful Poly Prints



Heavenly Super S.O.F.T

PETTICOAT



#PPS Polyester Print Lady's SCARF with Bone Buckle for head or neck. A variety of colors. NICE GIFT.

#CB2 Beautifully styled form Stretch Belt. All metal buckle. White, red, black, brown, navy. S-M-L-XL.

* OUR BEST SELLER *

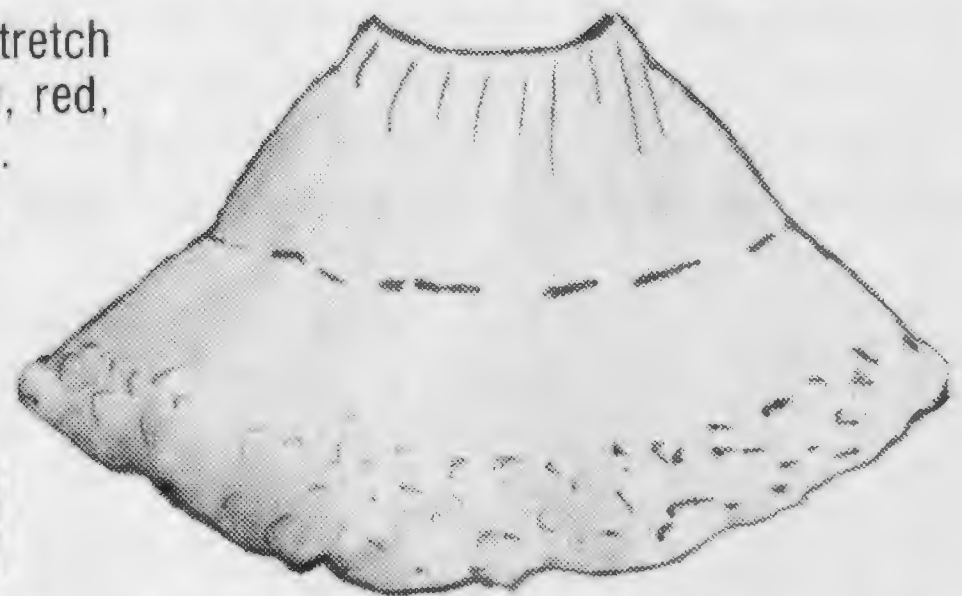


#B100 Stretch Belt in gold or silver mesh elastic 2" wide. State waist size S-M-L + X.Lg.

CINCHER BELT

#CB1 Red, black, white. S-M-L-XL.

#CB3 Gold or silver leather. S-M-L-XL. Give waist size.



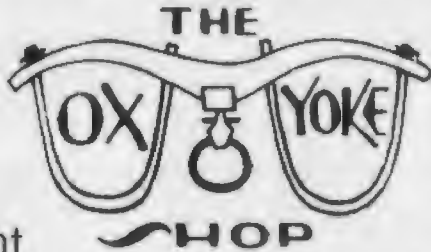
#1606 FULL 2 skirts of Nylon sheer trimmed with 100 yards of chiffon ruffles at bottom. Feminine-Fluffy-Comfortable. Small 19", Med. 21", Large 23" long. Extra length 24" or 25" long \$2. more. White, red, brown, mint, yellow, navy, lt. blue, lt. pink, peach, orange. Multi pastel add \$2 more. Black on special order.

Rounded

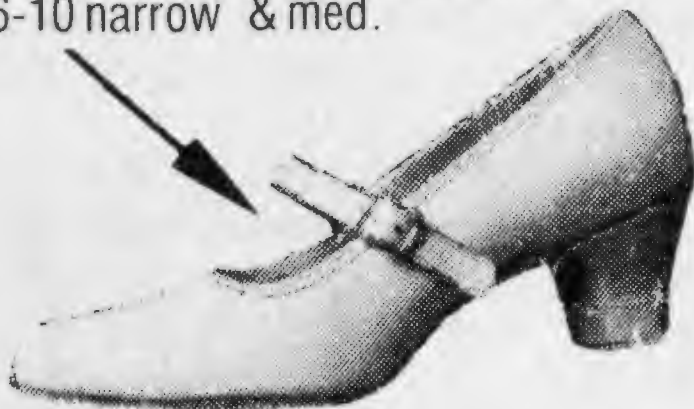


"CLOUD NINE" COMFORT *by Coast*

#22 TOE RINGO. Unlined leather with an elasticized top edge. Strap joined by an elastic ring. Cushioned innersole and new 1" heel. White, black, brown, navy, red, Sizes: 5½ thru 11. Medium or narrow width.



#RDD Round dancers delight. 2" leather covered heel. Soft leather. Round toe. White, black, Silver. 6-10 narrow & med.



NEW SWINGER !! GENUINE LEATHER



#SS Patent leather that breathes. Narrow heel, steel arch, firm counter, more support, 1¼" heel for comfort, good looks, comfortable shaped strap, square toe, more room. Fashioned especially for OX YOKE. White or black. A-5 thru 10. B-5 thru 10. D-6 thru 9½. EE-5½ thru 9½.

#SEL ALAMO for men. Flexible fine quality leather upper. Soft leather soles, steel shank and knit-fit lining for comfort. White, black, Med. & wide.

Sizes: 8-12



selva



#FC Soft slip-in foot cushions. More than ¼" thick. Feather

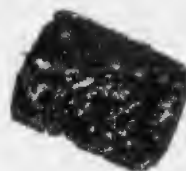
light, soft foam rubber. Relief for tired, aching, tender and calloused feet. One side washable, Easy to cut. Size: 6 thru 12. State for man or lady.

#6 NU-LIFE. Color spray for renewing or changing the color of Vinyl, plastic or leather. White, lt. blue, navy, pink, green, red, black, or state color **#7 PREPARER** A necessity to apply first.



#CY Peppy style SHIRT with contrasting yoke and cuffs. 65% Dacron/35% Cotton. Blue, Maize. Sizes: 15 thru 17

Shown with TIE **#1274** on Page K.



#8012 Filigree Scarf Slides. Gilt & Nickle.

#8013 Double Ring Scarf Slides. Gilt & Nickle.



#FS Popular Floral SHIRT in 65% Dacron/35% Cotton. Blue, Brown, Red. Sizes: 15 thru 17.

WE CARRY KING SIZE SHIRTS
Sizes to 20 neck — 36-37 and 38
sleeve length. Write for availability.

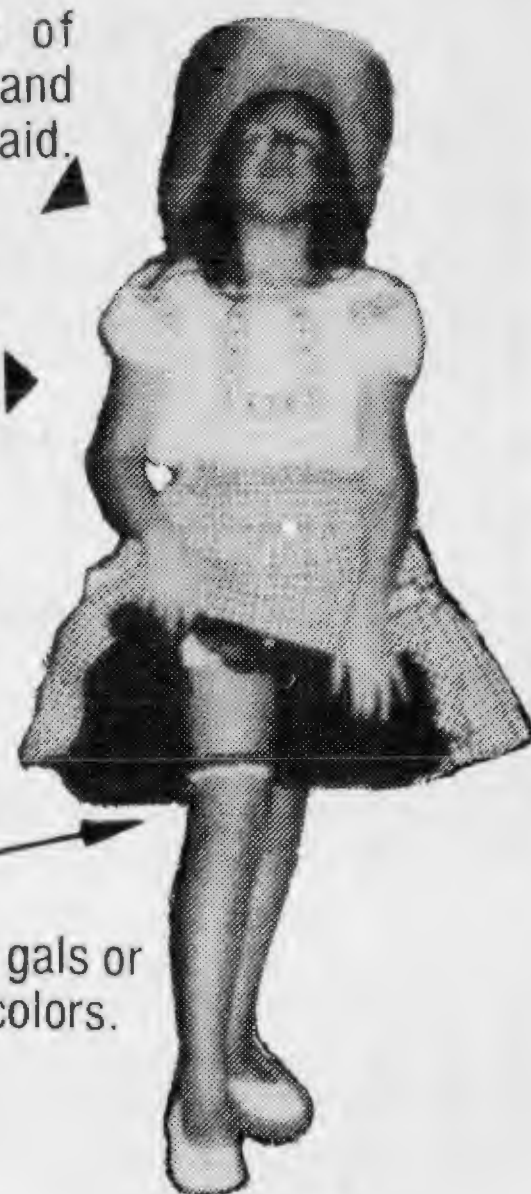


#35 Blouse to match in peasant style. Sizes: 10,12,14 teens.

#17 Adorable peasant blouse of Dacron/cotton with elastic in neck and puff sleeves, trimmed with colorful braid. White. Teens.

#31 Skirt-Gay red bandana with rick-rack trim and elastic waistband. Perma-press. Sizes: 10,12,14 teens.

#32 Skirt. Checked gingham, 65% Polyester/35% cotton with elastic waistband and colorful braid trim. Red, navy. Sizes: 10 thru 14. Teens.



FANCY RIBBON GARTER



#1301 Garter with lace for gals or armbands for gents. Asst. colors.

#18 White Blouse. Peasant style, lace insertion, Dacron/cotton. Sizes: 10,12,14. Teens.



#102 25 Bev. napkins w/dancing couple.
#103 10 cards. Square Dance all occasion asst.

HEATHER

with a "OO*LA*LA" Lace & Ribbon GARTER. WESTERN HAT #1 in the Country, Straw — Felt



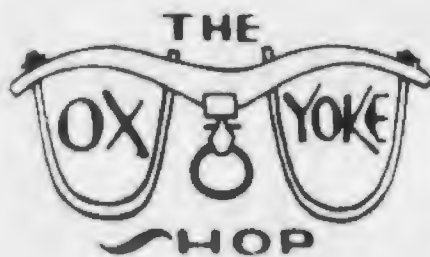
#178 Girls' Petticoat. Baby horsehair. Nylon top, 2 layers, soft underskirt. S-15" lg., Med. 17" lg., L-19" lg.



#603 3-tier layered ruffled skirt, puffed sleeves, low round neckline. Broadcloth with wide and narrow rick rack. Orange in Junior sizes 5, 7, 9, 11.

LOOK OUT DANCING GRANDMA

#BG Badges—"Dancing Grandma" or "Dancing Grandpa" with eyes that wink when you dance. Red, blue, green, black, white.



#TS Teen Shirt, Checks or plaids. Dacron/cotton. Sizes: 10,12,14, 16,18.



#4U Square Dancers T-Shirt for all ages. White. Colorful motif., short sleeves. S-M-L-XL.

NEW and

EXCITING !!



#A 1 3/4" Hand painted scenic wildlife, deeply embossed on genuine browntone cowhide. Solid brass trophy buckle. (Buckle removable)
 Sizes: 32-44. **#A1** Hunter's Delight Belt.



#B1 1 1/2" "Wild Horse Country" belt. Top grain steerhide. In browntones.
 Sizes: 32-44. **#B2** with Horse Buckle.

#B3 Sizes 26-30.



#B4 1 1/2" Embossed Acorn and Leaf Design, hand painted accents. Natural Tan. Sizes 32-44.

#B5 same design in Black.

#J318 Silver Dollar insert Buckle.

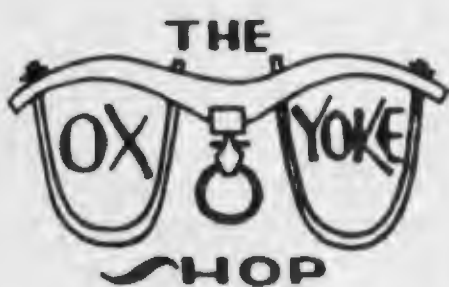


#DF 1 1/2" Desert flower cowhide Belt. Black or brown. 32-44.



#D2 1 1/2" Desert flower Name Belt with removable Harness Buckle. Sandstone. Sizes: 32-44. (Limit 8 letters).

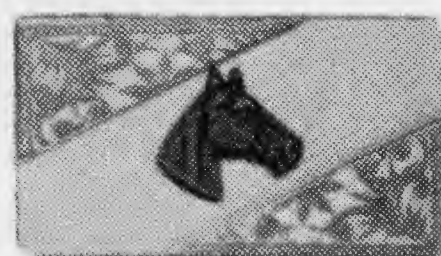
#SD Square Dance Buckle.



#WLB Wild Life BUCKLE Baked Enamel Motif- Eagle, Moose, Raccoon, Deer, Goose, Duck.
#WB Bolo Tie to match.



LA 5 TRUCKERS SAFETY WALLET with Belt Loop & Chain. Finest top grain leather. Five compartments. Zipper on coin section.

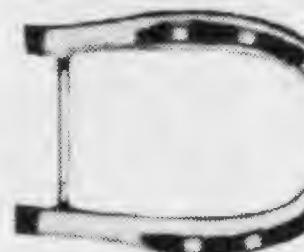


#H Horse Head or Horse Buckle.

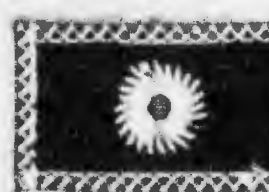


Bolo TIES.
 1 5/8" Dia. Replicas of COINS.

#IH Indian Head Penny
#BN Buffalo Nickle.



#HB Horseshoe Buckle. Nick Silver. For 1 1/2" belt.



#436 1 1/2" Buckle Engraved sunburst Black or White.



#839 Interlock squares Buckle 1 1/2"
#839A Matching Bolo Tie



#AHB Arrowhead Name Buckle. 1 1/2"-2". Choice of 1 or 2 lines.



#RR Roadrunner Buckle.
#BT Bolo Tie to match



#101D Buckle. Heavy raised motif. Chrome. 1 1/2"

#101T Bolo Tie to match.



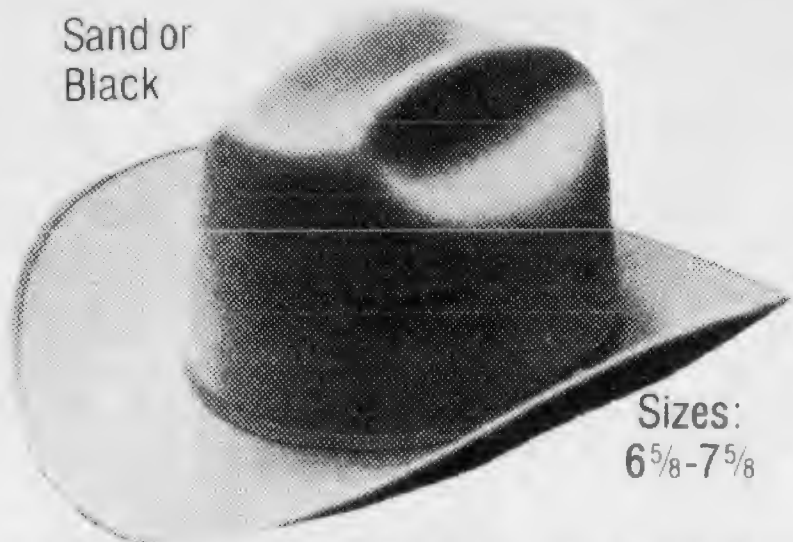
#101 Simulated stones Buckle. Blue, green, red.

#101B Bolo Tie to match.



#IBT Indian Motif Bolo Tie. Assorted Designs.

Sand or
Black



Sizes:
6⁵/₈-7⁵/₈

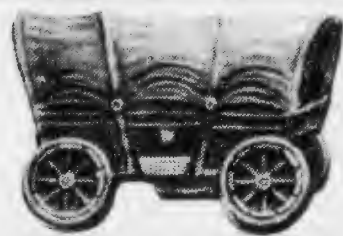
#A1 Western Hat. Stetson crown, wool-felt, wire brim.

#KH Stiff Colored Straw Child's HAT. S-M-L.



#650 65% Dacron/35% cotton. Wash 'n' Wear. 14-17 in 32-34 sleeves. 17¹/₂ & 18 lge. White, Red, Navy, Brown

#PS Prints or Florals in Dac/Cot. Give size and color.



#WBT Western Bolo Ties on black Rayon cords. Gilt or silver. Horse head, boot, hat, wagon, State choice.



#655 4 dancers terry towel. White, red, blue, yellow, pink, tangerine, old gold, brown, green. Design black.

#2 Tote Towel in thirsty turkish. Choose color.



#VT Plain TOWELS in soft velour. NEW colors — Brown, Turquoise, Purple, Navy, Rust, Hot Pink.



A

B

Indian style beaded Ties. Thunderbird or 3 rosettes.



652 S.D. motif spring clip Scarf Slide.



Comes in 2 styles.

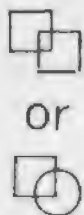
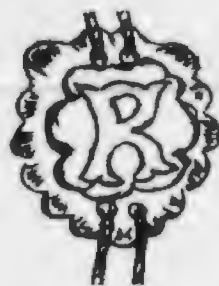
#SHB Single horse bolo.

#DHB Double horse bolo.

#MHB Matching horse buckle.



#4 U Hand tooled leather initial. Leather thong Bolo.



#DS Bolo, scarf slide or towel holder.



#SD Bolo, scarf slide or towel holder.



#LH Longhorn Steer Buckle.

Unusual Bolos... VT Vermont granite.

#CFB Crown Feather Hat Bands.



Black Lincoln String
#1279
w/pearls.

#1279A w/Apache tears.



#1206 Classic clip-on. All colors.

#102 Crepe narrow Colonel. Red, brown, blue.

For Ladies and Men.

#43 Polyester Scarf 48" lg. Black, white, red, yellow, brown, navy, kelly, royal, lt. blue, gold, hot pink, rust, wine, orange.



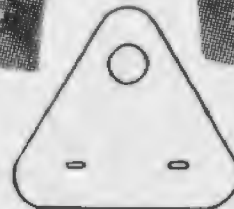
#BC Bolo Cords. Brown, black, red.

#1274 Crepe Colonel with rhinestones on panel & bow. Black, white, red, yellow, brown, blue, pink, orange.

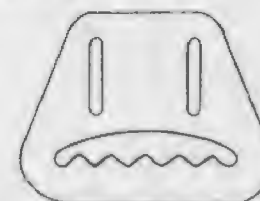
#RS Rhinestone Tie completely covered. Pink, red, green, blue, silver or gold.



#21 Scarf slide. Longhorn, boot or horse & horseshoe.



#BH Shirt saver-Badge holder of leather. Hangs from snap of shirt pocket. White, black, brown.



#TH Heavy leather towel holder. Brown, red, black. White

#PS SLEEVE PATTERNS



Puff



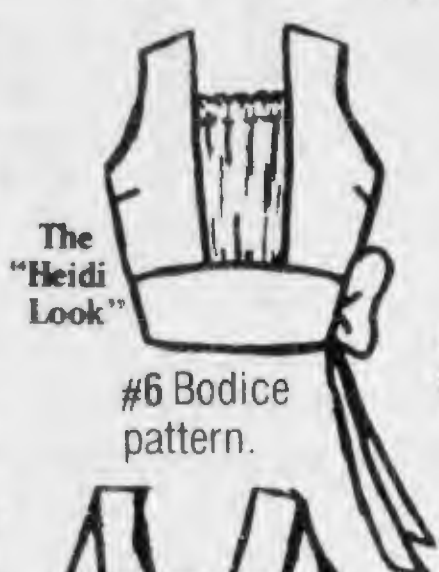
Flair



Petal



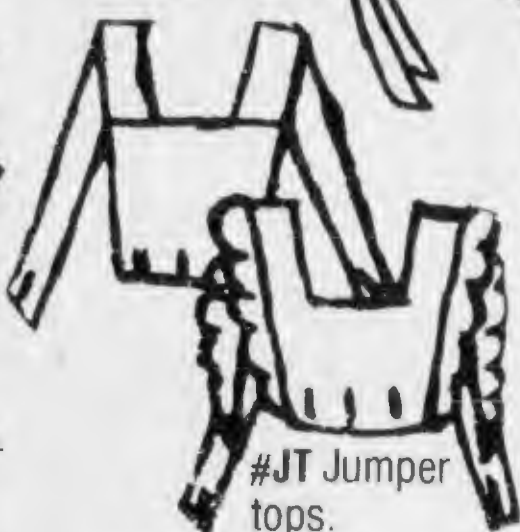
#1 Scoop neck bodice pattern.



#6 Bodice pattern.



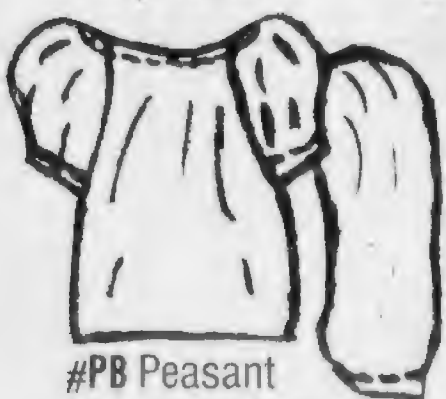
#2 Vee neck bodice pattern.



#JT Jumper tops.



#3 Square neck bodice pattern.



#PB Peasant blouse w/short & long sleeves.



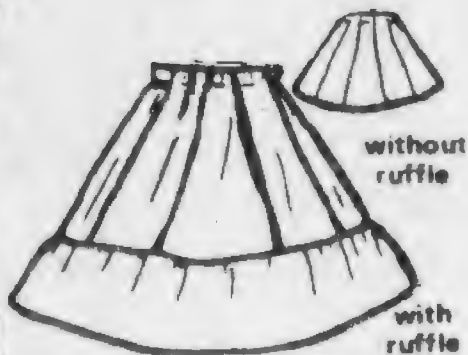
#4 Round neck bodice pattern.



#CS Circular Skirt. 1 size fits all.



#C Mid-riff peasant bodice pattern.



#4G 4 gore skirt pattern.

#8G 8 gore skirt pattern. Can be made both ways shown & added to dress bodice. One size fits all.

L

PATTERNS TO PLEASE

Patterns in multi sizes 5-7-8, 6-8-10, 12-14-16, 18-20-40.



#270 Misses' S.D. Wardrobe. Sizes 6-20. 5 necklines on fitted bodice. Full circle or extra-full, 5-gored circular skirt, with or without bottom ruffle. 3 vests. 2 embroidery patterns & appliques for vest.



Pattern #275

Pattern #276



Pattern #277



Pattern #280



Pattern #281 or #311 for teens, without vest.



Pattern #309



Pattern #310



Pattern 282 Square Dance Coat.

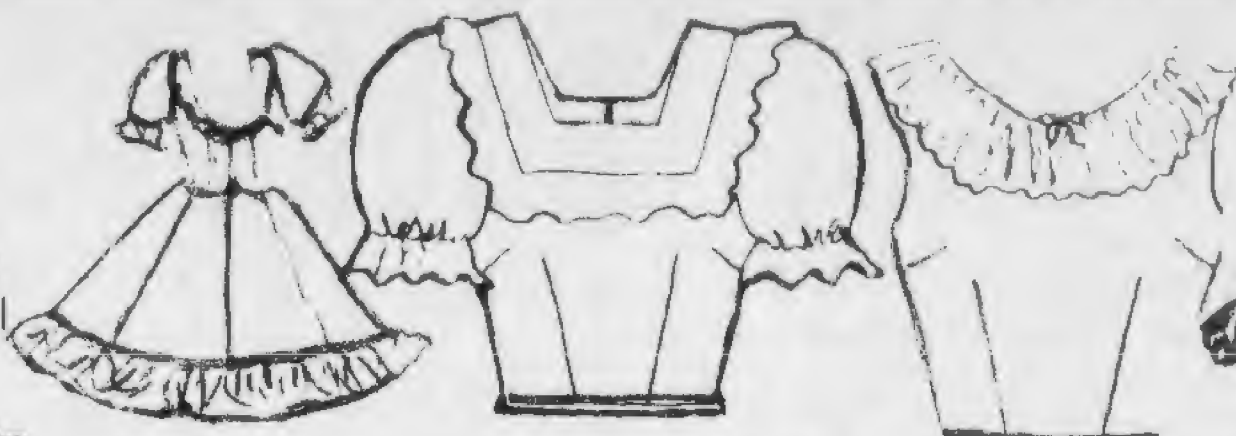


#SDD

SQUARE DANCE DOLL



Pattern #740 Offers a cape sleeve w/full circle skirt or peasant style w/attractive gored skirt. Sizes: 6-20. All sizes in one pkg.



Pattern #260 Dress



#312

#401 Soft shirring at the neckline forms the cap of the petal sleeve. Bias binds the neck, and lace accents the sleeve. Swirls and lace, both in two-tone, form the shirred circle skirt. Sizes: 4-20.



#2 Three versions of 10-gore dress pattern w/circular overlay. Pattern has 2 necklines; square & round. Sizes: 6-18.



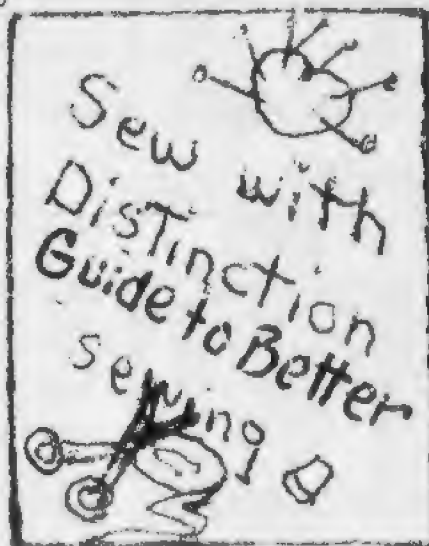
#DS Iron-on dancer silhouettes. 4", colorfast, in red, white, black.



#PP Pick-a-Patch. Dancers, colorfast, washable, 3" x 4 1/2"



#150 Iron-on, 9 1/4" x 11 1/4"



#SD "Sew with Distinction" over 30 pages of instructions for the home sewer.

Needle Notes

FOR SQUARE DANCERS

Judy Koss Smith

#NN 88 pages of help for sewing square dance clothes.



Pattern #278 State size.

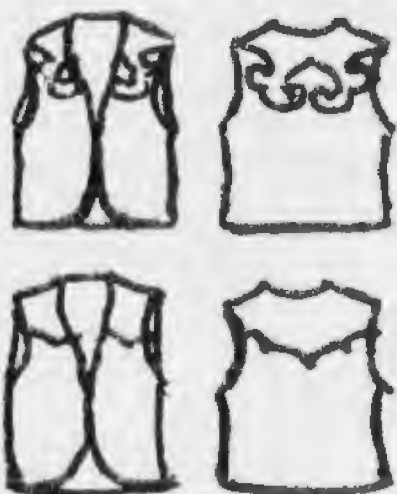


TC Tie clips for those who make their own ties.

#160 Men's western Shirt pattern. Includes all sizes Sm-XXL. Long and short sleeve. Can be made with contrasting yokes.



Please state size



#313

VEST Plain or reversible. A simple vest pattern.



#302



#305



#304



#303



#301

Additional Yoke Patterns

Multi-Size: 14-14 1/2-15, 15 1/2-16-16 1/2, 17-17 1/2-18.

Pattern #300 Western Shirt.



BUMPER STICKERS



SCOTCHLITE Reflective Stickers. Square dance figures
#1 3" size.
#2 6" size. Blue, red, gold, green.



#3



#4

Reflective. Red, green, gold, blue.



#5



#6



#7



#8

Polarized reflective Foil Stickers.



NA3



NA2



NA6



NA11

Pressure sensitive stickers. Order by style number.



NA5

Camper Stickers. Dancing couple.
#9 6" x 6"
#10 11 1/2" x 11 1/2".

CAR FLAGS



or



or



#12 4 1/2" x 7 1/2" no wire. #13 7 1/2" x 10 1/2" no wire.
#15 Wire antenna hook. #16 Caller Flag.

#LPF License frame. Steel, triple chrome plate with reflecting background, green letters, "I'd rather be Square Dancing".



Books

#126 The Square Dancers Handbook of Skits & Stunts — Games & Gimmicks — by Russ & Opal Hansen. It will tickle your funny bone. Ha, Ha, Ha.



NATIONAL SQUARE DANCE DIRECTORY



#NSD Directory includes the type of club, when & where they dance and person to contact.

#PD1 Pocket Dictionary of S.D. Calls. Full descriptions & examples. Mainstream, Plus 1 and Plus 2. By Al Brundage & Earl Johnston.

#PD2 Pocket Dictionary (as above) Plus 1 & Plus 2, with Advanced 1 and 2 additional.

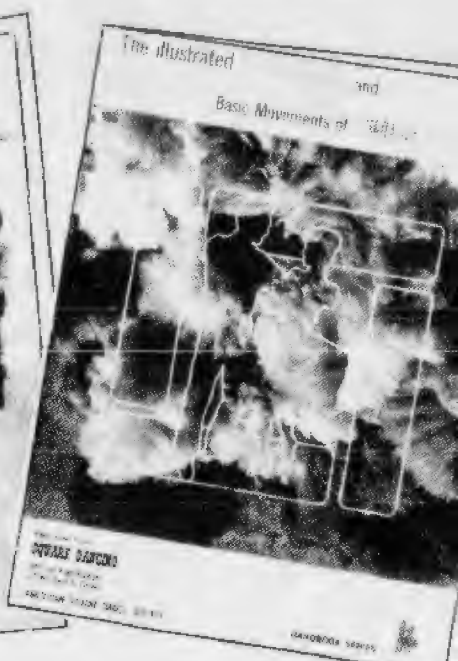
#SDE The Square Dance Encyclopedia by Bill Burleson. Over 3000 terms & calls explained.

#SP Supplements to Encyclopedia for Apr., Aug., Dec. Give year & month.

#DGC Diagrammed Guide-Burleson. Plus 1 thru C-2.

#SCP Step Close Step Round Dance basics for Dancers, Teachers, Callers. By Frank Lehnert.

#DG Diagrammed Guide to Better Square Dancing by Bill Burleson.

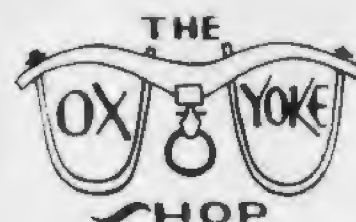


#B This book contains the first 50 basics of square dancing with many photos & diagrams to help the student dancer.

#EM Mainstream Extended Basic Book continues on from the 50 basics. Photos & diagrams invaluable to the progressing dancer.



#CC Century Club. Collect 10 Caller's autographs and become member of the Century Club.



#RDM Round Dance Manual by Frank Hamilton. Revised Edition.



#LP License Plates.



#SDP Pennant. 7 1/2" x 14" in Asst. Colors.



#DP Square & Round Dance DIPLOMAS. These make excellent awards for the new dancer just finishing his lessons.

EFFECTIVE MAY 1981

NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST
• PAGE A COVER •			FP	Fringe Pants	5.98	RRBT	Road Runner Bolo Tie	4.50
	Peggie Dress	59.98	N20	Short Sissy Pants, Nylon	8.98	101D	Raised Motif Buckle	5.00
	Art Shirt	22.98	N29	Short Sissy Pants	8.98	101T	Bolo Tie to match	3.00
	Renee' Dress	42.98		Poly/cotton		B4/B5	Belt	12.98
	Leanne Skirt	22.98	N21	Bo-Peep Pants	9.50	RR	Roadrunner Buckle	4.50
	Susie Skirt	24.98	21N	Pants Multi-laces	9.50	LA5	Trucker's Wallet	10.00
• PAGE B •			• PAGE G •			IBT	Bolo Tie-Indian Motif	4.00
HH	Heide Ho. 6 thru 20	42.98	578	Five tier Petticoat	14.98	SD	Square Dancers Buckle	4.00
SB	Sou. Bell. 6 thru 20	49.98	590	Baby Horsehair Pett.	19.98	839	Interlock Sq. Buckle	5.00
DD	Dancers Del. 12 thru 20	36.98	500	Softly Petticoat	24.98	839A	Int. Sq. matching Bolo	3.00
	16½ thru 24½	42.98	1606	Heavenly Super Soft		HB	Horseshoe Buckle	1.50
FF	Fun Fur	60.00		Petticoat	34.98	AHB	Arrowhead Name Buckle	8.00
ST	Star Thru. 6 thru 20	37.98		Multi-pastel or 24"-25" long	36.98	436	Sunburst Buckle	5.00
	16½ thru 24½	39.98	PPS	Scarf	3.00	B3	Belt Sizes 26-30	12.98
DF	Dress Sizes 6 thru 20	39.98	B100	Stretch Belt S-M-L	4.00	J318	Silver Dollar Buckle	5.50
	16½ thru 24½	42.98		Size XL	4.50	101	Simul. Stone Buckle	5.00
• PAGE C •			CB2	Stretch Belt	4.00	101B	Sim. St. matching Bolo	5.00
TC	Tea Cup. 6 thru 20	38.98	CB1	Cincher Belt	8.00	• PAGE K •		
	16½ thru 24½	41.98	CB3	Cincher Belt X-M-L-XL	12.00	A1	Western Hat Straw	10.00
SL	Star Light. 8 thru 20	36.98	PC	Petti-pac Vinyl	3.50		Wool Felt-Sand or Black	19.98
	16½ thru 24½	39.98	PPG	Petticoat Bag-Polyester Reg	3.00	6	Nu-life color spray	3.00
131	Star Twirl Sk. S-M-L	19.98		Queen Size	5.00	7	Preparer	1.50
CF	Crossfire Dr. 8 thru 20	42.98	• PAGE H •			CFB	Crown Feather Hat Band	20.00
856	Delightful Dr. 6 thru 20	35.98	22TOE	Ringo Shoes 5½ thru 11		650	Westn Shirt 14 thru 17	17.98
SA	Sashay Dress	42.98		Black or White	21.98		Sizes 17½-18	19.98
369	Blouse	15.98		Colors	22.98	KH	Hat-Child's S-M-L	2.98
DSCS	Dancing Couple Figure	2.50	SS	New Swinger Shoes	21.98	PS	Shirt-Florals or Prints	19.98
52	3 tier Skirt S-M-L-XL	15.98	SEL	Selva for Men	34.98	655	4 Dancers Terry Towel	1.50
52B	3 tier Skirt, trimmed	20.98	RDD	Round Dancer's Delight		2	Tote Towel	1.50
• PAGE D •				White or Black	29.98	TH	Leather Towel Holder	3.00
SW	Swiss Miss Blouse	12.98		Silver	34.98	A or B	Indian Style Beaded Tie	4.00
TD	Tyrolean Dancer	36.98	8012	Scarf Slide	.50	43	Polyester Scarf	3.25
607	Jumpers 6 thru 18	24.98	8013	Scarf Slide	.50	1279	Lincoln String Tie	
222	Pant/Blouse S-M-L-XL	17.98	FS	Shirt Floral	19.98		with Pearls	5.00
MS	Men's Shirt 14 thru 17	14.98	CY	Shirt	17.98	1279A	Lincoln String Tie	
	Sizes 17½-18	18.98	FC	Cushioned Innersoles	.89		with Apache Tears	5.00
50	Peasant Blouse Reg & Lg	8.98	• PAGE I •			SHB	Single Horse Bolo Tie	4.50
160	Gore Circular Skirt	22.98	35	Teen Blouse 10-12-14	8.98	DHB	Double Horse Bolo Tie	4.50
WM	Windmill Skirt S-M-L-XL	26.98	31	Teen Skirt 10-12-14	9.98	MHB	Matching Horse Buckle	8.00
CS	Gore Circular Skirt		178	Girls Pettict. S-M-L	10.98	BC	Bolo Cords	
	S-M-L-XL	17.98	17	Teen Peasant Blouse			Rayon-Black, Red, Brown	1.25
50X	Blouse Extra Large	11.98		Sizes 10-12-14	9.98		Suedette-Brown, Black	1.50
126	Gored Skirt	17.98	32	Teen Skirt 10-12-14	10.98		Mylar-Yellow, Lt. Blue,	1.50
126T	Gored Skirt, Trimmed	22.98	18	Teen Blouse 10-12-14	8.98		Gold, Silver	3.00
126TM	Man's Shirt, plain with		TS	Teen Shirt		BH	Badge Holder	.50
	applied motif-state size	19.98		Sizes 10-12-14-16-18	9.98	DSorSD	Bolo Tie	3.00
• PAGE E •			1301	Fancy Ribbon Garters	3.00	DSorSD	Scarf Slide	5.00
19	Blouse	11.98	102	Beverage Napkins	.89	DSorSD	Towel Holder	5.50
2	Peasant Blouse S-M-L-XL	16.98	103	S.D. all-occasion Cards	2.00	VT	Vermont Granite Bolo	2.25
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34L	Peasant Blouse S-M-L-XL	17.98	4U	T-Shirts S-M-L-XL	4.98	VT	Towel-Velour	2.00
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RP	Reversible Pendant	4.50	• PAGE J •			102	Crepe Narrow Col. Tie	.79
2004	Infant Dress	12.98	A	Scenic Wildlife		WBT	Western Motif Bolo	
250	Peasant Blouse S-M-L-XL	12.98		Belt & Buckle	24.98		Tie, State Motif	2.00
P264	Pendant Crystal Sq & Rd	4.00	B1	Wild Horse Belt	15.98	4U	Leather Thong Initial Bolo Tie	2.50
PX314	Pendant S & R Crystal	4.50	1H	Bolo Tie-Penny Replica	3.50	1274	Rhinestone Tie	3.50
P264S	Pendant Dble. Sq. Crystal	4.50	BN	Bolo Tie-Nickle Replica	3.50	RS	Rhinestone Tie	5.00
PX314S	Pendant Dble. Sq. Crystal	4.50	WLB	Wildlife buckle/give choice	12.98	652	Scarf Slide	1.50
• PAGE F •			WB	Wildlife Bolo/give choice	10.98	21	Scarf Slide	1.50
CAPE	Capes. All sizes & colors	29.98	D2	Belt-Desert Flower/Name	15.98	• PAGE L •		
221	Pant/Blouse S-M-L-XL	17.98	B2	Wild Horse Belt & Buckle	19.98	PS	Sleeve Patterns/each	.50
222	Pant/Blouse S-M-L-XL	17.98	A1	Hunter's Delight Belt/Buckle	19.98	1	Scoop neck Bod. Pattern	1.00
740	Petticoat	39.98	DF	Desert Flower Belt	12.98	2	Vee neck Bod. Pattern	1.00
BB	Bag Small	3.00	D2	Desert Flower Name Belt	15.98			
	Medium	4.00						

Continued

O



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NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST	NO.	DESCRIPTION	COST
• PAGE L • (Continued)			• PAGE N •					
3	Sq. Neck Bod. Pattern	1.00	1	Reflective S.D. Fig. 3"	1.50	15	Wire Antenna Hook	
4	Round Neck Bod. Pattern	1.00	2	Reflective S.D. Fig. 6"	2.25	16	Caller Flag/Large	2
C	Midriff Peasant Pattern 8-16	1.50	3or4	Reflective Bumper Sticker	1.00	B	Basics of S.D. Book	
4G	4-gore Skirt Pattern	1.50	5.6	Polarized	1.00	EM	Mainstream/Ext Basics	
6	Heidi Look Pattern 10-16	1.75	7or8	Bumper Stickers	1.00	NSD	National S.D. Directory	7
JT	Jumper Top Pattern	1.00	NA2	Pres. Sens. Bumper Sticker	.50	CC	Century Club Book	2
PB	Peasant Blouse Pattern	1.75	NA3	Pres. Sens. Bumper Sticker	.50	SDP	Pennant	2
8G	8-gore Skirt Pattern	2.00	NA5	Pres. Sens. Bumper Sticker	.50	PD1	Pocket Dictionary	2
270	Dress Pattern	3.00	NA6	Pres. Sens. Bumper Sticker	.50	PD2	Pocket Dictionary	2
275	Dress Pattern	4.00	NA11	Pres. Sens. Bumper Sticker	.50	SDE	S.D. Encyclopedia	8
276	Dress Pattern	4.00	9	Pres. Sens. Camper Sticker	1.50	SP	S.D. Encyc. Supplement	1
277	Dress Pattern	4.00	10	Pres. Sens. Camper Sticker	2.25	DG	Diagrammed Guide	6
280	Dress Pattern	4.00	LPF	License Plate Frame	4.00	RDM	Round Dance Manual	6
281	Jumper Pattern	4.00	LP	License Plate	4.00	SCP	Step-Close-Step	5
311	Teens Jumper Pattern	4.00	12	Car Flag/Small	1.25	DP	Diplomas	
309	Dress Pattern	4.00	13	Car Flag/Large	2.50	DGC	Diagrammed Guide-Advanced	8
310	Dress Pattern	4.00						
282	Coat Pattern	4.00						
CS	Circular Skirt Pattern	1.25						
SDD	Doll Pattern	3.00						
• PAGE M •								
740	Dress Pattern	3.50						
260	Dress Pattern	4.00						
2Dress	Pattern	3.50						
PP	Pick-a-Patch	1.50						
150	Iron-on Lets Enjoy Square Dancing	2.50						
SD	Sew with Distinction	2.50						
NN	Needle Notes Vol. II	7.00						
DS	Iron-Dancers	.20						
160	Men's West. Shirt Pattern	1.50						
278	Men's West. Shirt Pattern	2.00						
300	Men's West. Shirt Pattern	2.00						
301	Men's Wstn Shirt Yoke Pattern	1.00						
302	Men's Wstn Shirt Yoke Pattern	1.00						
303	Men's Wstn Shirt Yoke Pattern	1.00						
312	Dress Pattern	4.00						
401	Dress Pattern	4.50						
304	Men's Wstn Shirt Yoke Pattern	1.00						
305	Men's Wstn Shirt Yoke Pattern	1.00						
TC	Tie Clip	.35						
313	Vest Pattern	1.50						

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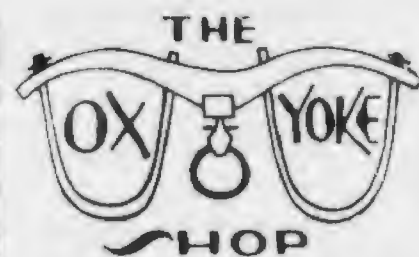
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PHONE
 (203) 658-9417

NEW ENGLAND, continued from page 48

—; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: A — B — A plus Ending.

Ending:

1-3 Fwd Two-Step; Thru, —, Side, Behind; Apart, —, Point, —.

LONELY LIFE — Belco 296

Choreographers: Jack and Lee Ervin

Comment: An easy two-step with adequate music. Has one band with cues.

INTRODUCTION

1-4 OPEN-FACING 2 drum beats Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

1-4 Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, Close; Walk, —, 2, —;

5-8 Circle Away Two-Step; Walk, —, 2, —; Circle Together Two-Step; Walk, —, 2 end BUTTERFLY M face WALL, —;

9-12 Face to Face Two-Step; Rock Thru, —, Recov, —; RLOD Face to Face Two-Step; Rock Thru, —, Recov to CLOSED M facing WALL, —;

13-16 Side, Close, Fwd, —; Side, Close, Thru, —; Side, XIB, Side, XIB to SEMI-CLOSED; Walk, —, 2 end CLOSED M facing WALL, —;

1-4 Side, Close, Fwd, —; Walk, —, 2, —; Side, Close, Back, —; Walk, —, 2, —;

5-8 SEMI-CLOSED Fwd, Close, Bk, —; Bk, Close, Fwd end LOOSE-CLOSED M face WALL, —; Vine, 2, 3, 4 to SEMI-CLOSED; Walk, —, 2, —;

BRIDGE

1-2 (Twirl) Walk, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — Bridge — A — B plus Ending.

Ending:

1-6 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Walk, —, 2 M face WALL, —; Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2 M face WALL, —; Side, Close, Apart, Point.

OVER THE WAVES — Belco 296

Choreographers: Ken Croft & Elena deZordo

Comment: A Viennese type waltz to a very familiar tune. One band with cues.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to CLOSED M face LOD, Touch, —;

PART A

1-4 Fwd, —, —; Manuv M face RLOD, Side,

Close; Dip Bk, —, —; Recov, Touch, —; (R) Waltz Turn; (R) Waltz Turn end BUTTERFLY M face WALL; Side, Draw, Close; Side, Draw, Close;

9-12 Side, —, —; Behind, Side, Close end SEMI-CLOSED to face LOD; Fwd, —, —; Pickup to CLOSED, 2, 3;

13-16 (L) Waltz Turn; (L) Waltz Turn M face LOD & WALL; Fwd, Touch, —; Bk, Touch, —;

PART B

17-20 BANJO Fwd, Lock, Fwd; Fwd, Lock, Fwd; Fwd, Touch, —; Side to SIDECAR, Touch, —;

21-24 Twinkle, 2, 3 to BANJO; Twinkle, 2, 3 to SIDECAR; Check Fwd, —, —; Recov to BUTTERFLY, Touch, —;

25-28 Balance Away, Step, Step; Balance Together, Step, Step; (Twirl) Side, Draw, Close; Side, Draw, Close;

29-32 LEFT-OPEN facing RLOD Balance Away, Step, Step; Balance Together end BUTTERFLY, Step, Step; (L Twirl) Side, Draw, Close; Side, Draw, —;

SEQUENCE: A — A — B — B — A — A Last time thru Part A meas. 14 W twirl M canter and ACK.

DARLING — Hi-Hat 993

Choreographers: Merl and Delia Olds

Comment: An easy waltz which was first released in 1967. The music has been re-done with better balance.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;

DANCE

1-4 Waltz Away, 2, 3; Fwd Waltz, 2, 3; Waltz Balance, 2, 3; (Rev Twirl) Manuv, 2, 3 M face RLOD;

5-8 (R) Waltz Turn; (R) Waltz Turn end M face LOD; Twinkle, 2, 3; Thru, Face BUTTERFLY, Close;

9-12 Repeat action meas 1-4;

13-16 Repeat action meas 5-8 except to end in SEMI-CLOSED;

17-20 Step, Swing/Lift, —; Fwd Waltz, 2, 3; Step, Swing/Lift, —; Fwd Waltz, 2, 3 end BUTTERFLY M face WALL;

21-24 Waltz Balance, 2, 3; Waltz Balance, 2, 3; Vine, 2, 3; Thru to OPEN face LOD, Touch, —;

25-28 Waltz Away, 2, 3; Turn In, 2, 3 end facing RLOD in LEFT-OPEN; Bwd Waltz, 2, 3; Bk, 1/4 L Turn M face WALL in CLOSED, Close;

29-32 Dip Center —, —; Manuv, 2, 3 M face RLOD; (R) Waltz Turn; (R) Waltz Turn;

SEQUENCE: Dance goes thru twice then Twirl and ACK.

FANTASTIC — Hi-Hat 993

Choreographers: Lou and Mary Lucius

Comment: Interesting routine with big band sounding music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Pickup to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Fwd, —, 2, —; 1/2 L Pivot, 2 M face RLOD, Bk, —; Bk, —, 2, —; 1/2 L Pivot, 2, Fwd M facing LOD, —;**
5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Fwd, Lock, Fwd, Lock end CLOSED; Fwd, —, 2, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 except to end SEMI-CLOSED facing LOD:

PART B

- 1-4 **Fwd, Close, Rock Bk, Recov; Fwd, 1/4 R Turn M face WALL, Side, Bk face RLOD in LEFT-OPEN; Bk, 2, 3, Lift; Bk, Turn to face LOD in BANJO, Check, —;**
5-8 **Fishtail, 2, 3, 4; Side, Close, XIB, Turn M face WALL in CLOSED; Solo Roll, 2, 3 end LEFT-OPEN facing RLOD, —; Bk, Face, Thru end M face WALL in CLOSED, —;**

PART C

- 1-4 **Whisk, —, 2, 3 SEMI-CLOSED; Wing, —, 2, 3 SIDECAR; Telemark, —, 2 SEMI-CLOSED, —; (XIF, —, 2, 3 LEFT-OPEN facing RLOD;) M facing RLOD In Place, —, 2, 3;**
5-8 **Twinkle, 2, 3, —; Thru, —, Face, Close M facing WALL in CLOSED; Vine, 2, 3, 4; Fwd, —, Pickup to CLOSED, —;**

SEQUENCE: A — B — C — A — B — C plus Ending.

Ending:

- 1-4 **BANJO M face LOD Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Side to LEFT-OPEN facing RLOD, Point; Hold, —, —, —.**

DANCE MATERIAL WELCOMED

Send your single entries or collections of material to us, and we'll turn them over to dance editor, Bob Van Antwerp, for workshopping. Your contributed ideas help other caller/teachers and sometimes open up brand new vistas in the realm of square dance choreography. Here are three tracks from the 1981 Premium records, with thanks to each of the spotlighted callers.

BASICS

by Carter Ackerman
State College, Pennsylvania

Walk all around the corner

See saw the partner

Boys star to the right

Star promenade, girls roll back

Allemande left

Right and left grand, promenade

Four ladies chain

Heads up to the middle and back

Heads lead to the right

Right and left thru

Dive thru, pass thru

Circle four with the outside two

Head men break, form a line

Up to the middle and back

Star thru, dive thru, pass thru

Right and left thru

Roll away with a half sashay

Right and left grand, promenade

Head men take your corner

Up to the middle and back

Side men take your corner

Up to the middle and back

You four square thru in the middle

Right to the partner, right and left grand

Promenade

Head two ladies chain three quarters

Side boys turn that girl and roll away

Make a line of three

Lonesome boys lead to the right

Circle up four, head boys break to a line

Star thru, dive thru, pass thru

Right and left thru, star thru

Half square thru

Center two half square thru

Just the boys U turn back

Allemande left

Take your girl promenade home

Side men take your corner

Up to the middle and back

Head men take your corner

Up to the middle and back

You four box the gnat

Right and left thru

Same two star thru

Same two do a U turn back

Everybody box the gnat

Right and left thru, dive thru

Pass thru, star thru, pass thru

Bend the line, cross trail thru

Allemande left

Bow to your partner, bow to the corner

EXTENDED BASICS

by Garry Dodds, Victoria, British Columbia

Bow to the partners, corners all
Four ladies chain, join hands
Circle to the left
Four ladies roll away with a half sashay
Circle to the left, four ladies roll away
Circle to the left, allemande left
Allemande thar, shoot the star
Go full around, give a right to the partner
Pull her by, left allemande
Right and left grand, promenade
One and three wiggle up to the middle
Square thru four hands around
Do sa do with the outside pair
Eight chain four, right and left thru
Star thru, line up to the middle and back
Pass thru, wheel and deal
Double pass thru, first couple left
Next couple right, up to middle and back
Star thru, right and left thru
Do sa do, ocean wave, swing thru
Boys run around the girls
Couples circulate, ferris wheel
Square thru three quarters
Left allemande, right and left grand

Promenade

Sides up to the middle and back
Square thru four, do sa do
Ocean wave, swing thru, girls circulate
Boys trade, boys run around the girls
Couples circulate, bend the line
Pass thru, wheel and deal
Double pass thru, first couple left
Next couple right, right and left thru
Flutter wheel, reverse your flutter
Pass thru, bend the line
Cross trail thru, left allemande
Right and left grand, promenade

Heads move up to middle and back
Right and left thru
Cross trail thru, around one, make a line
Right and left thru, star thru
Do sa do, ocean wave, swing thru
Spin the top, right and left thru
Pass thru, wheel and deal
Centers pass thru, do sa do, swing thru
Boys trade, boys run, ferris wheel
Centers pass thru, left allemande
Right and left grand, promenade

Four ladies chain, chain 'em back
All eight to the middle with a yell
Bow to the partner, corners all

MAINSTREAM

by Dick Manning, Nicoma Park, OK

Bow to the partner, corners all
Circle to the left
Walk out around the left hand lady
See saw your pretty little taw
Allemande left, right and left grand
Promenade, don't stop
One and three wheel around
Right and left thru, quarter more
Two ladies trade, wheel and deal
Star thru, pass thru, partner trade
Pass thru, move on to the next
Right and left thru, quarter more
Two ladies trade, wheel and deal
Star thru, pass thru, partner trade
Pass thru, move on to the next
Pass the ocean, recycle
Swing thru, boys trade
Boys run around the girls
Wheel and deal, square thru three quarters
Left allemande, right and left grand

Head two walk up to the middle and back
Square thru four, do sa do, make a wave
Linear cycle, square thru four
Trade by, right and left thru
Pass thru, trade by
Allemande left, right and left grand

Promenade, don't stop
One and three wheel around
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters
Pass thru, do a U turn back
Touch a quarter
Track and trade, couples circulate
Bend the line, pass thru
Bend the line, star thru
Pass thru, trade by, star thru
Right and left thru, pass thru
Bend the line, cross trail thru
Left allemande, right and left grand

Side two up to the middle and back
Pass the ocean, ping pong circulate
Extend your tag, linear cycle
Right and left thru, star thru
Pass thru, trade by, star thru
Right and left thru, flutter wheel
Pass thru, wheel and deal
Center two square thru three quarters
Left allemande, right and left grand

AMMUNITION

Dave Roe of Phoenix, Arizona, shares some basic ideas on how to vary an early square dance program and at the same time teach dancers to identify fractional figures and positions. The following five breaks are by Dave.

Four ladies chain three quarters

Side ladies chain across

Heads promenade half

Lead right

Pass thru

U turn back

Go right and left grand

Heads promenade half

Lead right

Right and left thru

Circle left three quarters

Allemande left

Heads lead right

Right and left thru

Circle left one quarter

Face your partner, star thru

Face your partner, pass thru

Allemande left

Heads promenade half

Lead right

Circle left one quarter

Face your partner

Go right and left grand

Heads lead right

Right and left thru

Circle left one quarter

Face your partner

Box the gnat

Pull by

Allemande left

Head men and the corner girl

Go forward up and back

Circle four three quarters 'round

Pass thru

Circle four three quarters 'round

Pass thru, bend the line

Square thru four hands

Centers square thru four hands

Separate around one to lines of four

Outsides U turn back

Turn the opposites by the right

Go three quarters 'round

Men U turn back

Box the gnat, change hands

Left allemande

Head men and the corner

Go forward and back

Box the gnat, right and left thru

Square thru three quarters 'round

Stay facing out there

Side men and the corner

Go forward up and back

Box the gnat, right and left thru

Square thru three quarters

Everybody U turn back

Circle left, left allemande

Four ladies chain

Head men and the corner girl

Go forward up and back

Star left, pass partner take the next

Back out a full turn and circle eight

Four men pass thru separate

Stand behind the girls

Ladies chain across

Cross trail thru

Left allemande

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Adapted by Leon Whiting, McCammon, Idaho

Record: Rhythm 143

OPENER, MIDDLE BREAK, CLOSER

Circle left

I never saw that man before today

He held my baby in the closest way

Left allemande, come back do sa do

Ladies promenade inside you know

Well you get back home

And give that man a swing

Then left allemande and promenade the ring

And the way she snuggled close to him I know

It's hello blues and down the road I go

FIGURE

Heads (Sides) square thru

Four hands around you go

Hey then a right and left thru

And turn the girl you know

Well dive thru and then

Do a right and left thru my friend

Then pass thru

Swing the corner lady waiting there

Left allemande and weave around that ring

Go in and out til you meet that pretty thing

Do a do sa do and then you promenade

It's hello blues and down the road I go

TAG

It's hello blues and down the road I go

SEQUENCE. Opener, Figure twice for heads

Middle break, Figure twice for sides, Closer



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CALLER of the MONTH



Mike Sikorsky — Sepulveda, CA

MIKE ENTERED a beginners square dance class in 1969. He called his first dance in 1972 and this avocation quickly occupied more and more of his time, until he became a full-time, professional caller. Today his activities span the bridge from beginner classes to the Challenge level. His Pieces of Eight workshops are well known throughout California.

Mike has recorded on many singles as well as on one long-play album. His latest release is "Smokey Mountain Rain." His interest in music carries over into the country music field and when he is not writing square dance choreography, he can be found behind a guitar writing and/or singing this type of material. He has just cut a country album entitled "Seattle On My Mind," under the name Michael James. It will be available at the National Convention.

Mike has been featured at square dance festivals and institutes throughout the Western United States. In 1979 he led a group of dancers to Tahiti where tourists from various countries enjoyed a pleasant introduction to square dancing.

His wife, Judy, and two daughters, Annette and Monica, support him wholeheartedly in

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his chosen profession and are a captive audience for his country music. The children graduated last December from Mike's Plus II Workshop as the only two pre-teen members.

LETTERS, continued from page 5

sessions," Mabel told us, "but we do. This afternoon we were dancing and I had Wally by the arm. He wanted to go one way; I knew I was right and was trying to turn him without a jerk. You know, steady pressure. The lady across the square noticed what was going on. She said, 'Break his arm if you have to!' The square broke down in laughter." We enjoyed dancing this past winter in Mesa to Dot and Dingy Wheeler, Jerry Haag and Gary Shoemake.

Dorothy and Francis Moore
Grand Rapids, Minnesota

Dear Editor:

Thank you SQUARE DANCING magazine. You have given us so much. Helping us to hear both sides of a question is only one example. We do think that all position dancing is the future of square dancing. We're sorry that when we first learned to dance, we did not learn from all positions. Dancing would be easier. We're lucky in our area to have Basic clubs, Mainstream, Plus 1 and 2 as well as Advanced.

Loretta McPhail
Duncan, Oklahoma

Dear Editor:

The end of February we went 100 miles to attend a dance in Calgary. There were over 60 squares on the floor. Those in attendance who subscribe to SQUARE DANCING magazine had just received their February copies. They came running at us from all directions with

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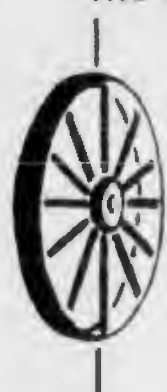
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congratulations and best wishes on being featured in your magazine . . . Helen and I thank you for the splendid and complimentary article.

Morley Merner

Wetaskiwin, Alberta, Canada

Dear Editor:

I want to congratulate you on two February articles, "How Deep You Wish To Go Depends on the Frequency" and "Recreation vs Education." Along with this I would like to add that the Callerlab list needs to be revised a bit more. Their list is a step in the right direction but in order to separate recreation from education we need to take some of the Plus basics and put them in Mainstream and vice versa. I am not a big name caller but I have been calling and teaching for over 20 years. I heartily agree that the direction we are headed — education instead of recreation — is going to lead us into complete annihilation, particularly in the rural communities where new people are hard to find . . . Why can't we see how easy we can make it for both the caller and the dancer, instead of seeing how complicated we can make it? Let's call directional and throw out all the double basic calls. Any caller that can't show the dancers a good time without resorting to this kind of material should never have taken up calling in the first place. Yours for better dancing and recreation.

Don Rising

Cascade, Idaho

Dear Editor:

A compliment on the Premium LP records which I have been receiving since they were initiated several years ago. Our rural area is typical, with dancers attending from weekly

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to bi-weekly, monthly and sometimes less frequently. For this reason we use the Plus material rather selectively by trying to call a few movements per dance with the hope of eventually covering all the Plus. We try to hit a happy medium with the hope of keeping all of our dancers in the activity.

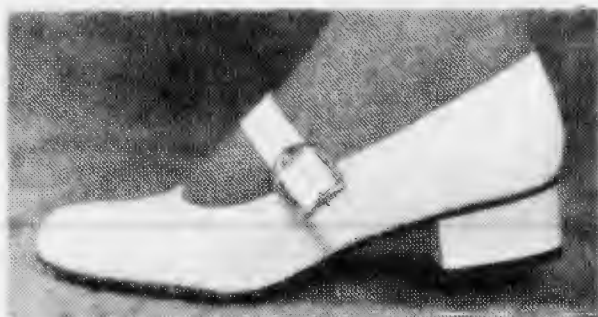
Cliff Long
Mars Hill, Maine

Dear Editor:

The article by Kip Garvey entitled Recreation vs Education was right on! He is to be

commended on a fine presentation. I'm sure if people will read this article more than just once, they will come to the realization of much food for thought. . . . Maybe in creating the "levels" system on a "strict" basis, we have developed a system whereby our product is being sacrificed. It seems that maybe we have over-complicated our system to the point that we really don't understand it ourselves. Our day may be at hand whereby we all must see what we've done and make the decision to try to fix it so that it will enhance rather than

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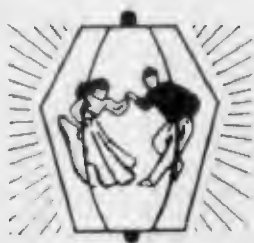
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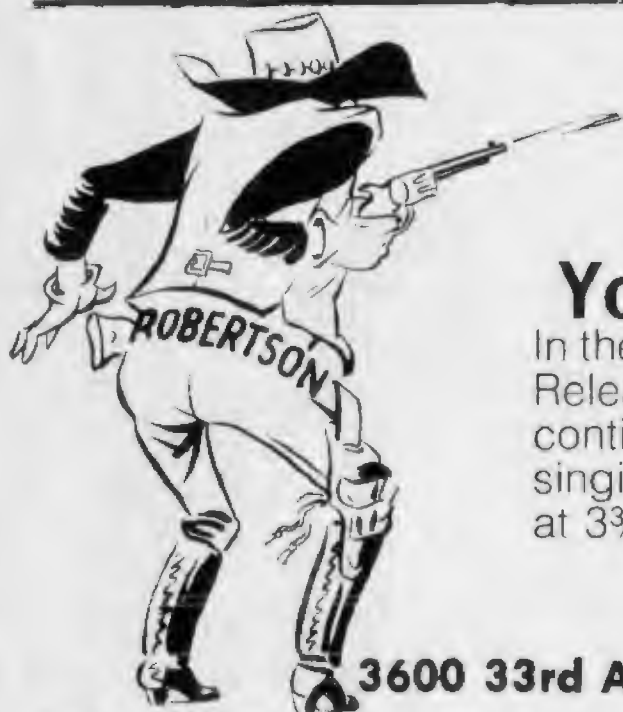
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Dick Leger
Bristol, Rhode Island

Dear Editor:

This is to let everyone know that EAASD (European Association of American Square Dance Clubs) will have a booth in the Showcase of Ideas at the Convention in Seattle. Hope to see many people there.

Ilse Wersin Munchen, West Germany
Dear Editor:

We enjoyed the article in March by Charlie ("rubber legs" as we have nicknamed him) Procter on the Texas Round Dance Teacher Association training program. Also enjoying the Premium Albums from last fall.

Marilyn and Lionel Bon
Paris, Ontario, Canada

Dear Editor:

I have some old copies of the National Square Dance Directory dating back to 1962. Any idea who might be interested in them?

Mrs. Arthur Jalove
1830 N. Karlov
Chicago, Illinois 60638

Anyone interested in this material, please contact Mrs. Jalove directly. — Editor

ADVANCED, continued from page 24

Position awareness is a much more demanding discipline than most realize. It takes practice and concentration to master. It encompasses several elements. The dancer must first be aware of the possible positions in a formation (e.g., ends, centers, pointers, leaders, trailers, beaus, belles, etc.) and the one he is in at all times. Second, the dancer must be aware that even though he is familiar

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with a call from a particular position, it may seem different if he encounters a non-standard sex relationship in the process of doing the call. Third the dancer must be precise, using hand touching and other visual signs (such as pointing) to emphasize formation and position for himself and the others in the set. Needless to say, the dancer who develops a good sense of position awareness and discipline will be a better dancer regardless of the level he is dancing. By being precise he will also help other dancers who may

be less sure of what to do. This, of course, benefits the whole set — at any level.

IN MEMORIAM

The untimely death of Ken Gilmore of Muskegon, Michigan, last March saddened square dancers and friends. The popular, hard-working caller and his lovely wife, Dorothy, had entertained countless hundreds with his calling and her cueing. He will long be remembered for his workshops, dances and campouts. Our sympathy to his family.

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SINGING CALLS

YOU'RE NOBODY 'TIL SOMEBODY LOVES YOU — Top 25356

Key: E Flat Tempo: 120 Range: HB Flat
Caller: Ray Bohn LB Flat

Synopsis: Complete call printed in Workshop.
Comment: A smooth dance and was enjoyable
to dance. The music is good and one of the
better releases of this company. A middle of
the evening type of dance. The figure is Main
stream. Rating: ☆☆☆☆

WAIT FOR ME — Big Mac 021

Key: C Tempo: 128 Range: HA
Caller: Jay Henderson LO

Synopsis: Circle left — left allemande — own d
sa do — left allemande — weave ring — do s
do — promenade (Figure) Heads flutter whee

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are
checked and rated by two sources. First, a rating
made by a square of dancers that actually dances
each record. The records are then sent to another re
viewer who rates them on recording quality, instrumen
tation, clarity of commands, and body mechanics. The
final "star" rating is based on a consensus of the re
ports from both. In all cases and unless otherwise noted
it may be assumed that singing calls are recorded in
medium range. In the case of hoedowns the key will be
included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record
and the dance. The shaded area in the
chart indicates the voice range used by
most recording companies. By comparing
the voice range letters in each analysis
with those on the chart, you should be
able to determine the record's suitability
to your voice. Occasionally a report will
be starred (*) in which case you will find
the call reproduced in the Workshop sec
tion of the same issue.

Some of the square dance records reported will have
rating symbols at the end of the "Comment" section.
These represent the opinion of the reviewing committee. Sym
bols used indicate as follows: ☆Below Average, ☆☆Average
☆☆☆Above Average ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding

— sweep one quarter more — pass thru — do sa do — make a wave — scoot back — hinge one quarter right — double scoot back — boys run right — right and left thru — pass the ocean — boys run right — promenade.

Comment: A good recording with a nice melody line. The figure has enough workings to make it interesting and the dancers have to keep moving. The music is very adequate and the overall feeling by the dancers was that it is a good one. Callers should be able to handle. Rating: ☆☆☆☆

Reviewer's Comments

Correspondence to this reviewer from many parts of the country and overseas has voiced an opinion that in many cases the recording companies are permitting the music to override the caller's voice in the engineering process. For dance groups that depend on called records to provide their square dancing, it becomes a problem when, on some labels, they cannot hear the caller on the record from the floor. This reviewer felt this should be shared with the record companies.

VEVAY INDIANA — Rebel 102

Key: D **Tempo:** 130 **Range:** HB
Caller: Sam Atkinson **LB**

Synopsis: (Open & end) Circle left — left allemande corner — do sa do own — four ladies promenade — swing at home — left allemande — swing own — promenade (Break) Sides face grand square — four ladies chain — chain back home — promenade (Figure) One and three lead to right — veer to left — girls trade — half tag — boys run right — partner trade — slide thru — pass thru — swing — allemande left new corner — weave

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ring — swing — promenade.

Comment: A welcome to another new square dance label. The music is very adequate with strong beat and instrumentation. Some words are rushed, in getting VeVay, Indiana out. The stop time on the grand square is interesting and the figure has nice moves. Rating: ☆☆☆

SWEET MISERY — Kalox 1254

Key: A **Tempo:** 132 **Range:** HC Sharp

Callers: Jon Jones, Rick Smith, C.O. Guest LA

Synopsis: Complete call printed in Workshop.

Comment: A dance that has three callers all participating in different segments, each offer-

ing their own style. The figure is very basic and can be danced by all. Good Kalox music.

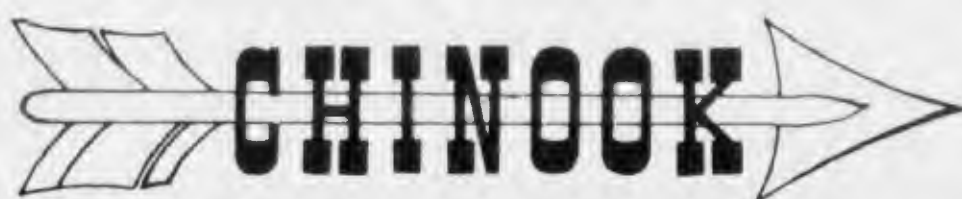
Rating: ☆☆☆☆

SMOKEY MOUNTAIN RAIN — 4-Bar-B 6040

Key: D Flat **Tempo:** 128 **Range:** HB Flat

Caller: Mike Sikorsky **LB Flat**

Synopsis: (Break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three right and left thru — rollaway — sides pass the ocean — extend — swing thru — boys run right — pass thru — wheel and deal — centers



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zoom — square thru three quarters — swing corner — promenade.

Comment: A release with a nice melody and average music. The choreography was well done and it danced nicely. Very clear on recording reproduction. The overall release seemed to be good and above average.

Rating: ☆☆☆

HEARTBREAK MOUNTAIN — JoPat 106

Key: A Tempo: 128 Range: HA

Caller: Bob Vinyard LA

Synopsis: (Break) Circle left — do paso — partner left allemande thar — boys back up — slip

clutch — left allemande — right and left grand — meet own swing — promenade (Figure) One and three lead right — circle to a line — right and left thru — pass thru — wheel and deal — centers zoom — swing thru in center — turn thru at home — swing corner — promenade (Alternate figure) One and three square thru four hands — do sa do — swing thru — girls circulate — boys trade — boys run — bend the line — pass thru — chase right — boys run right — swing corner — promenade.

Comment: Good music with fine banjo lead and rhythm track. The melody offers a slight minor key at times giving enjoyment to dancers. Two

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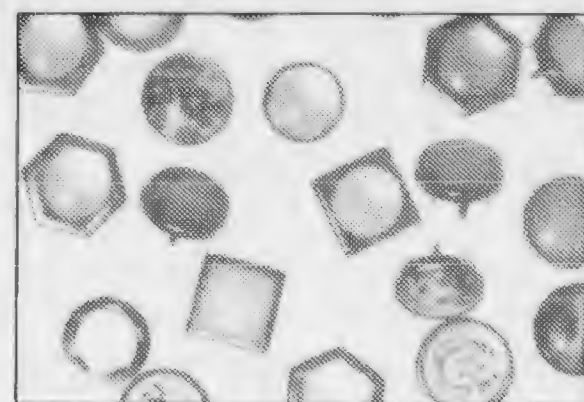
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figures to choose from. One is Mainstream and one offers chase right. An overall good release. Instrumental could be used as a hoe-down.
Rating: ☆☆☆☆

GOODBYE MARIE — D & R 157

Key: E Tempo: 132 Range: HC Sharp
Caller: Nelson Watkins LC Sharp

Synopsis: (Break) Four ladies chain three quarters — circle left — ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads curlique — walk and dodge — swing thru — boys run — couples circulate — wheel and deal — sweep a

quarter more — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: A good dance feeling though some dancers might need to consider slowing this record slightly for more comfortable dancing. Good banjo lead and good background sound. Well called by Nelson. Lyrics are not difficult. The figure is Mainstream with no problems.
Rating: ☆☆☆

I FEEL BETTER — Kalox 1256

Key: G Tempo: 132 Range: HE
Caller: Harper Smith LD

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Synopsis: (Break) Walk around corner — see
saw own — join hands circle left — four men
star right — left allemande — weave ring —
swing own — promenade (Figure) Heads
promenade halfway — into middle curlique —
boys run — pass the ocean — explode the
wave — trade by — do sa do — curlique —
follow your neighbor and spread — boys run
right — promenade (Another figure) Heads
square thru four hands — do sa do corner —
swing thru — boys run right — half tag — walk
and dodge — partner trade — pass the ocean
— recycle — swing — left allemande —
promenade.

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years back. Harper gets with it and uses an
explode the wave and follow your neighbor
and spread in the choreography. Dancers
enjoyed this release and therefore the rating
was higher. Music is good and western.

Rating: ☆☆☆☆

DIG A LITTLE DEEPER IN THE WELL — Mountain 3

Key: G **Tempo:** 130 **Range:** HE
Caller: Mark Clausing **LG**

Synopsis: Complete call printed in Workshop.

Comment: A very good arrangement and well

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done by Mark also the group offering background voices. The use of tea cup chain on the break plus the couple up and trade the wave offers plenty of choreography. The overall recording and choreography makes this a good release. Callers may have to work on this one for proper timing. Rating: ☆☆☆☆☆

two dance figures should satisfy all dancers. Good instrumental and just enough background voices to make this a good release. All callers can handle. Rating: ☆☆☆☆☆

SOUTHERN RAINS — D & R 158

Key: E Tempo: 132 Range: HB
Caller: Lee Schmidt LB

Synopsis: Complete call printed in Workshop.

Comment: A nice bouncy dance with easy dance movements and well called by Lee. The

BELLS ON MY HEART — Old Timer 1503

Key: E Flat Tempo: 128 Range: HC
Caller: Dick Kenyon LB Flat

Synopsis: (Break) Walk around corner — see saw own — allemande left — grand right and left — meet own swing — gents star left — turn thru — own left allemande — promenade (Figure) Head two couples promenade — halfway — flutter wheel full around — sweep a



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quarter — pass thru — right and left thru — pass thru — trade by — allemande left — partner right — curlique — boys run — swing corner — swing — promenade.

Comment: A re-issue of a record that has been redone many times. The up date of the choreography may make this one more inviting to buy. Those callers never having this record may want to consider its purchase as it was a real favorite in years past. The music seems to be the same though it may be updated some.

Rating: ☆☆☆

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Key: F **Tempo:** 128 **Range:** HC
Caller: Arnold (Bob) Strebe LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — star thru — pass thru — do sa do — right and left thru — veer left — ferris wheel — centers square thru three hands — swing corner — promenade.

Comment: A tune that is fairly familiar to country music. This music is average in its recording and the figure Mainstream with the use of ferris wheel. Word metering needs exercising.

Rating: ☆☆

SOUTHERN RAIN — Blue Star 2131

Key: F **Tempo:** 130 **Range:** HC
Caller: Marshall Flippo LC

Synopsis: (Break) Circle left — left allemande do sa do partner — left allemande — weave ring — swing own — promenade (Figure) Head two couples promenade halfway — down middle right and left thru — flutter wheel — sweep one quarter more — pass thru — right and left thru — swing thru — boys trade — boys run — tag the line — face to left — promenade.



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She Can't Say That Anymore —	
Ronnie .7C's	110
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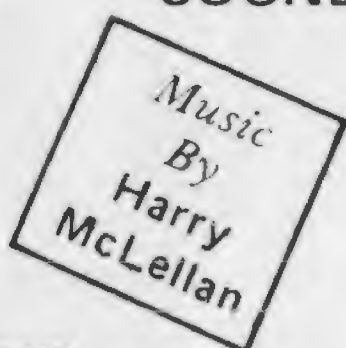
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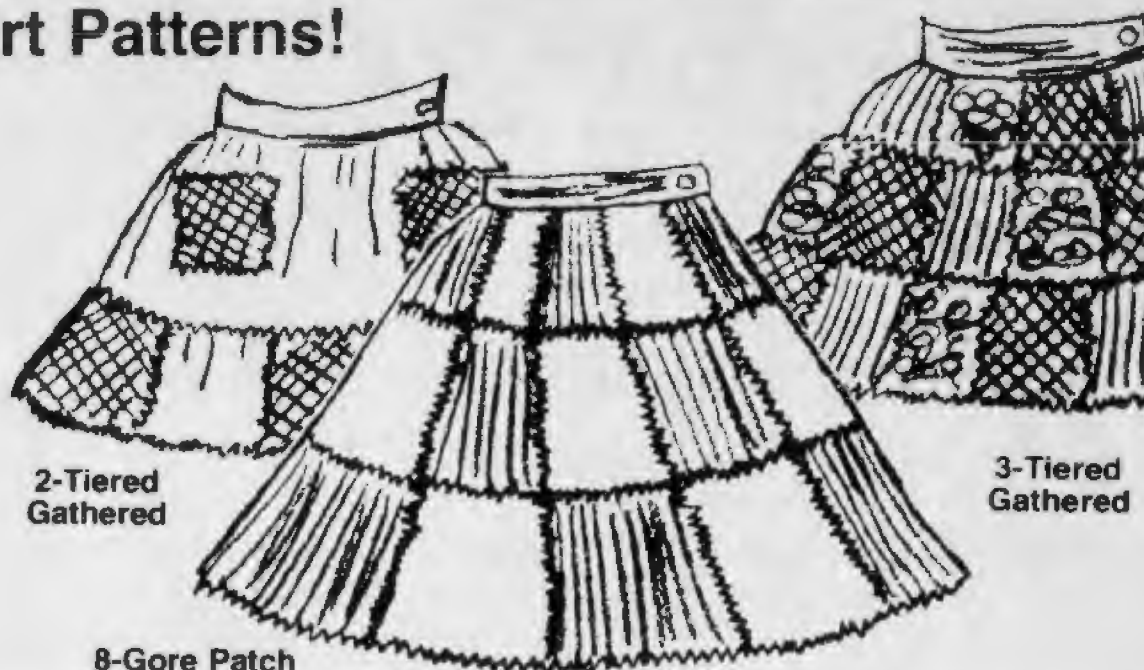
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Comment: The second release on this tune this
month but the other label gets the nod. The
music is Blue Star all the way and Flip offers a
good dance movement but does not do him
justice on his word metering. Rating: ☆☆☆

FREE TO BE LONELY AGAIN — Big Mac 023

Key: C **Tempo: 128** **Range: HC**
Caller: Ron Mineau **LC**

Synopsis: (Break) Circle left — left allemande —
home do sa do — boys star left — turn thru —
left allemande — swing own — promenade
(Figure) One and three promenade halfway —
down middle square thru four hands — do sa

do — make a wave — linear cycle — star thru
— centers California twirl — pass thru —
swing corner — promenade.

Comment: A tune with a nice melody line. Offers
choreography that includes linear cycle. A re-
laxing dance and dancers enjoyed it. Good
Big Mac music and callers can handle the
calling chores. Nice job by Ron. Rating: ☆☆☆

COUNTRY HOME — Four Squares 795

Key: A **Tempo: 132** **Range: HB**
Caller: Bud Taylor **LA**

Synopsis: (Open & end) Circle left — walk
around corner — see saw own — four gents



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P.O. Box 1448, San Luis Obispo, CA 93406

star by right — corner left allemande — own do sa do — promenade (Break) Sides face grand square — four ladies chain — chain back — promenade (Figure) One and three curlique — walk and dodge — do sa do — make a wave — swing thru — boys run right — couples circulate — bend the line — move to middle and back — slide thru — square thru three quarters — swing corner — promenade.

Comment: A label very seldom heard from but this release offers a very good sound with a good banjo lead. The figure is quite danceable and enjoyed by the dancers. A minor key in a few places but adds to the flavor of the

dance.

Rating: ☆☆☆

THE DEVIL IS A WOMAN — Blue Star 2130

Key: D **Tempo: 130**

Range: HD

Caller: Nate Bliss

LE

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — meet that two swing thru — boys run — ferris wheel — double pass thru — track II — linear cycle or recycle then sweep one quarter more — slide thru — swing corner — promenade.

Comment: An average release that has a linear

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cycle movement in the figure. The tune is easy to call but has no outstanding melody line. Good rhythm features. A country feeling on the music that had mixed reactions by the dancers. Rating: ☆☆☆

DREAM LOVER — Rhythm 150

Key: A Tempo: 132 Range: HD

Caller: Wade Driver LE

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain — three quarters — head couples promenade halfway — down middle square

thru four hands — right and left thru — pass thru — trade by — left allemande — swing — promenade.

Comment: A popular tune, well done and well recorded. The figure is Mainstream and was enjoyed by the dancers in its execution. The recording use of different instrumentation effects make this music interesting. Could have been a workshop selection along with the other four this month. Rating: ☆☆☆☆

SHOW ME TO THE DOOR — Big Mac 022

Key: C Tempo: 130 Range: HC

Caller: Jay Henderson LG



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HH 5023 "IT DON'T GET BETTER THAN THIS"

by Ernie Kinney

HH 5022 "LADY IN THE BLUE MERCEDES"

by Tom Perry

Synopsis: (Break) Circle left — left allemande — do sa do own — men star left — turn thru at home — left allemande — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — make a wave — girls trade — recycle — star thru — right and left thru — square thru three hands — corner swing — promenade.

Comment: A simple melody with a Mainstream figure and is well called by Jay. The music on Big Mac has made evident strides in improvement. This tune has a nice country sound with good guitar back up.

Rating: ☆☆☆

GRAB A LITTLE SUNSHINE — Old Timer 1105

Key: B Flat **Tempo:** 132 **Range:** HB Flat

Caller: Smokey Snook

LA

Synopsis: (Break) Walk around corner — see saw own — four boys star right — star promenade your partner — four girls backtrack one time — turn partner left for a do paso — turn partner left and roll promenade (Figure) Heads lead right — circle four — make a line — into middle — right and left thru — pass the ocean — make a wave — spin chain thru — ladies circulate two times — turn thru — left allemande — come back one and swing — promenade.



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Comment: Nice job by Smokey in his calling of a Mainstream figure utilizing a spin chain thru. The melody is easy to call with average music. Rating: ☆☆☆

YES SIR — Old Timer 1004

Key: B **Tempo:** 130 **Range:** HB
Caller: Dave Roe **LB**

Synopsis: (Break) Circle left — partner left do paso — corner right — partner left and allemande thar — men back up around the ring — slip the clutch — left allemande — turn thru at home — left allemande — swing — promenade (Figure) One and three promenade halfway — down middle full square thru — do sa do outside pair — double swing thru — all eight circulate — swing corner — promenade.

Comment: A revival of "Yes Sir That's My Baby." The music reinstates an accordion that sounds good in the square dance recording field. The Mainstream figures offered no problems. Rating: ☆☆☆

I LOVE A RAINY NIGHT — Blue Star 2129

Key: C **Tempo:** 130 **Range:** HE
Caller: Nate Bliss **LC**

Synopsis: (Break) Circle left — boys star right — left allemande — all eight spin the top — boys run right — promenade (Figure) Heads promenade halfway — right and left thru — touch a quarter and roll — pass thru — around one make a line — touch a quarter — boys run — allemande left — promenade.

Comment: An unusual release with a different feeling of a rock and boogie rhythm. Callers may want to practice before using. The figure is adequate but dance rhythm seemed slightly jerky in the execution. Dancers had mixed emotions. The all eight spin the top seemed enjoyable. Rating: ☆☆☆

THE DOOR IS ALWAYS OPEN — Mountain 4

Key: G **Tempo:** 120 **Range:** HB
Caller: Tom Trainor **LD**

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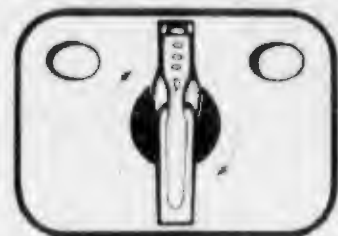
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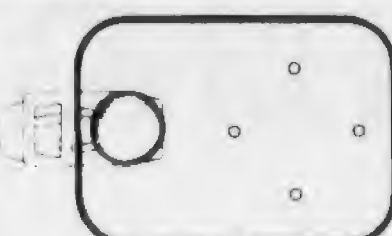
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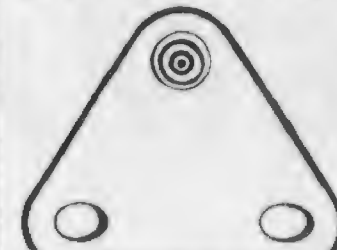
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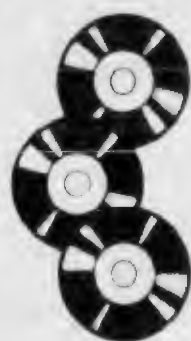


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Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right hand round — left allemande — promenade (Figure) Four ladies chain — heads right and left thru — rollaway — join hands — circle left — four ladies pass thru — both turn left go single file — four men pass thru — swing — promenade.

Comment: Another fairly recent recording company has joined the ranks. The music and engineering is well done and clearly recorded. Is very professional. An easy figure called by Tom with added voices for flavor.
Rating: ☆☆☆

LOVERS LIVE LONGER — Prairie 1034

Key: A **Tempo:** 128 **Range:** HC Sharp
Caller: Al Horn **LC Sharp**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — left allemande — weave ring — do sa do — promenade (Figure) Head couples rollaway — go up and back — slide thru — star by the right — heads star left — same two swing thru — boys run — half tag trade and roll — pass thru — trade by — swing corner — promenade.

Comment: This dance or recording did not appeal to the dancers. The dance choreography was executed well but seemed to lack the

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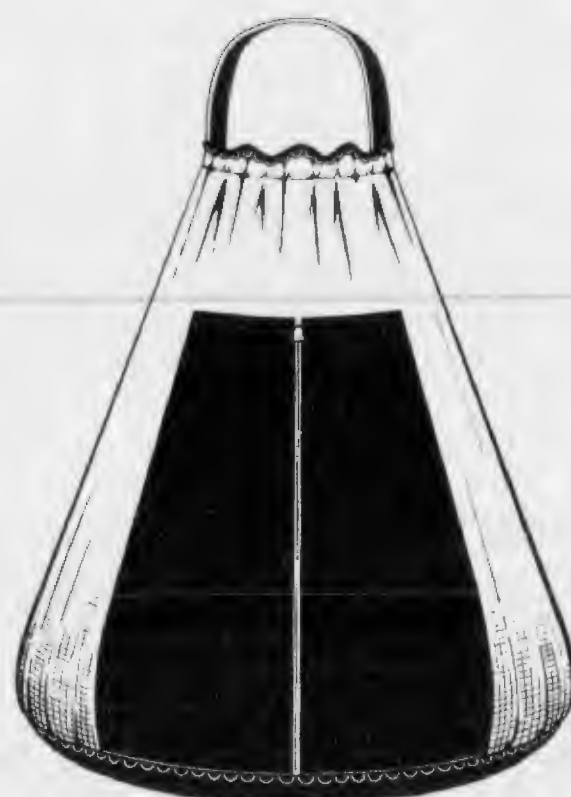
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ROUNDS

JP 301 "All of Me" Loehr's
JP 302 "No Love At All" Loehr's

square dance feeling. Music was very adequate.
Rating: ☆☆

WILLIE, WAYLON AND ME — C Bar C 560
Key: D **Tempo: 126** **Range: HA**
Caller: Phil Kozlowski **LB**

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — do sa do — promenade (Figure) Heads lead right circle four — make a line — up and back — pass thru — boys run right — make a wave — swing thru — boys trade — girls trade — centers trade — boys run right — slide thru

— square thru three quarters round — swing corner — promenade.

Comment: Good instrumental offering a variety of arrangements. Very rhythmic after introduction and rhythm beat change. Some callers may have to practice to make it a success. The figure was very adequate from dancers standpoint.
Rating: ☆☆☆

SOMEBODY'S KNOCKIN' — 4-Bar-B 6038
Key: G Flat **Tempo: 128** **Range: HB**
Caller: John Marshall **LD Flat**
Synopsis: (Opener & End) Sides face grand

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square — allemande left — weave ring — do
sa do — promenade (Break) Sides face grand
square — four ladies promenade — swing —
promenade (Figure) Head two promenade
halfway square thru four hands — do sa do —
pass thru — trade by — swing thru — scoot
back — girls trade — swing — promenade.

Comment: A recording that has tendencies to
not have much of a melody line. The grand
square offers a rhythm beat for dancers to
execute. Nice calling by John. The overall
dance movements offered a Mainstream level
for dancers. Phrasing may have to be worked
on by callers. Rating: ☆☆☆

HOEDOWNS

COUNTRY CAT — JoPat 502

Key: A

Tempo: 124

Music: The Patters — Banjo, Guitar, Bass,
Drums

CITY SLICKER — Flip side to Country Cat

Key: A

Tempo: 130

Music: The Patters — Banjo, Guitar, Bass,
Drums

Comment: Two good hoedowns. Well balanced,
good rhythm and simple melody lines. This



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1st Band Music Only; 2nd Band with Cues



Harry Lackey



Harper Smith

reviewer prefers the Country Cat side with a slight increase in speed. Both could find a good place in the caller's record box.

Rating:☆☆☆☆

SCREAM THEME — Thunderbird 522

Key: G

Tempo: 128

Music: The Thunderbirds — Banjo, Steel Guitar, Drums, Piano

T-BIRDS JAMIN' — Flip side to Scream Theme

Key: G

Tempo: 128

Music: The Thunderbirds — Banjo, Steel Guitar, Drums, Piano

Comment: A pair of hoedowns that offers a steel

guitar along with banjo leads. Good bass beat and Thunderbird quality still exists. The variety of the melody line may warrant callers to take a good listen before trying. Outstanding banjo picker on these releases. Rating: ☆☆☆

UP JUMPED THE DEVIL — Old Timer 003

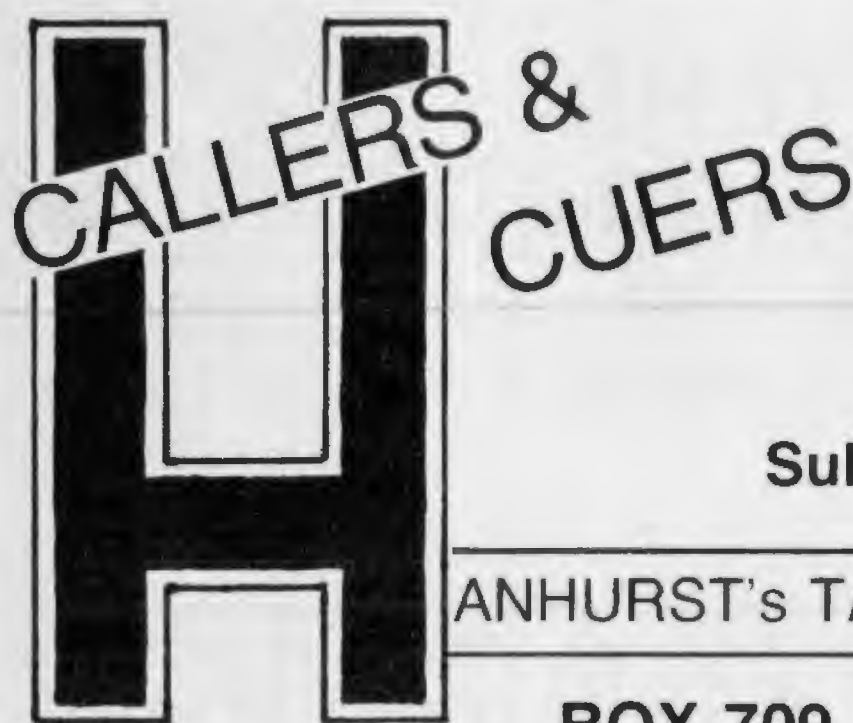
Key: A Flat

Tempo: 130

Music: Johnny's Balmer's Grand Canyon

Boys — Fiddle, Bass, Banjo, Guitar, Accordion

ALL AMERICAN GRAND MARCH — Flip side to Up Jumped The Devil



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Key: C

Tempo: 134

Music: Schroeder's Playboys — Fiddle, Banjo,
Bass, Guitar, Accordion

Comment: "Up Jumped The Devil" reenters the
hoedown field again. A good feel and fiddle
lead make these two a good buy. The Grand
March offers a different tune done by
Schroeder's Playboys and has a very tradi-
tional sound to its execution. They both may
be re-issues but are worth a listen
to.

Rating: ☆☆☆

Music: Kalox Rhythm Boys — Fiddle, Banjo,
Guitar, Bass, Trumpet

SWEET MISERY — Flip side to Dandy

Key: A

Tempo: 134

Music: Kalox Rhythm Boys — Fiddle, Banjo,
Guitar, Bass, Trumpet

Comment: Dandy offers good fiddling and a
lively tune which seems a little Irish in its offer-
ing. Quite a change of feeling on this hoe-
down. Sweet Misery offers more of a melody
which some callers may prefer to use if not
caught doing the singing call to it. Both are
very much worth a listen.

Rating: ☆☆☆☆

DANDY — Kalox 1255

Key: G

Tempo: 130

Cut Here

See advertisement on previous page

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RFL 6/81

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July 24 & 25 — 10th Annual Seaside Squares Jamboree, Ragon Hall, Pensacola, Florida,
Cal & The Raiders

August 8 — Rustic Ramblers 9th Annual Festival, Harrison, Arkansas, Cal & The O'Dells

September 12 — 1st Annual Timber Top Festival, Cal, Loyd Phillips, Nacogdoches, Texas

September 20 thru 26 — Full Week of Dancing, Cal & The Flecks, Square Dance Resort at Andy's, Dillard, Georgia

October 17 — Palmetto Promenade Festival, Greenville, South Carolina

October 24 — Autumn Trails Festival, Mt. Pleasant, Texas

For Information, Open Dates & Rates:

Sharon Golden, P.O. Box 2280, Hot Springs, Arkansas 71901, Phone: 501-624-7274

SQUARE DANCE DATE BOOK



June 5 — Pre-Festival Dance, Dallas Con-
vention Center, Dallas, TX

June 5-6 — Kansas State S/D Convention,
Bicentennial Center Kenwood Park, Sa-
lina, KS

June 5-6 — 2nd Annual Barn Dance, Weston
County Fairgrounds, Newcastle, WY —
(307) 465-2335

June 5-6 — Metropolitan Chicago 9th Annual
Convention, Chicago, IL — 7830 So. Ken-
wood, Chicago 60619 (312) 375-1865

June 5-7 — Honeyland S/R/D Festival, Con-
cord College, Athens, WV 24712

June 5-7 — Bishop S/D Festival, Bishop, CA
— 2277 Loch Lomond, Bishop 93514 (714)
873-4937

June 5-7 — 7th Annual S/D Roundup, Buc-
keroo Barn, Roseburg, OR — 5051 No.
Stephens, PO Box 522, Roseburg 97470

June 5-8 — 22nd Australian National Con-
vention, Albert Hall Convention Centre,
Launceston, Tasmania — PO Box 151,
Deloraine 7304, Tasmania, Australia

June 6 — 19th Annual Texas S/R/D Festival,
Dallas Convention Center, Dallas, TX

June 12 — Portland Rose Festival Dance, Mt.
Hood Community College, Gresham, OR

June 12-13 — 27th Annual Colorado State
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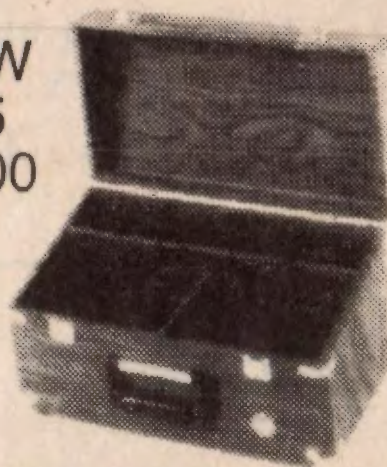


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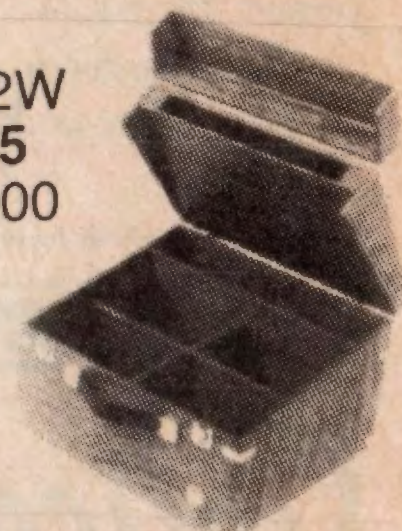
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- 2130 — **The Devil Is A Woman**
 Caller: Nate Bliss, Flip Inst.
- 2129 — **I Love A Rainy Night**
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- 2128 — **Up Jumped The Devil/Backed By Trailride** (Two Hoedowns)
- 2127 — **I'm In Love With The Wrong Man**
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- 659 — **When You're Ugly**
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 Caller: Speedy Spivacke, Flip Inst.
- 657 — **Don't Wipe The Tears You Cry For Him On My Good White Shirt**
 Caller: Frank Lane

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- 1332 — **I Am The Dreamer**
 Caller: Tim Ploch, Flip Inst.
- 1331 — **Does Fort Worth Ever Cross Your Mind**
 Caller: Tim Ploch, Flip Inst.
- 1330 — **King Of Western Swing**
 Caller: Tim Ploch, Flip Inst.
- 1329 — **Cheatin Song**
 Caller: Bob Barnes, Flip Inst.
- 1194 — **I Keep Puttin Off Getting Over You** Caller: Moe Odom
 Flip Inst.
- 1193 — **Truck Driving Man**
 Caller: Dean Rogers, Flip Inst.
- 1192 — **Dim The Lights And Pour The Wine** Caller: Bob Graham, Flip Inst.

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- 1372 — **Mental Journey**
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- 2376 — **Robert E. Lee**
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Red River, New Mexico



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For additional information, write:

P.O. Box 213, Red River, New Mexico 87558



**Jerry
Barnes**

The Red River Community House operates on free-will offerings and there is no admission charge for any activity except for the mid-June Square and Round Dance Festival.

Henderson, CO — 6105 Richfield Way,
Denver, CO 80239

June 12-13 — National Asparagus Festival,
Oceana County, MI — Box 117, Shelby
49455

June 12-13 — 3rd Chemical Valley S/D Festi-
val, Civic Center, Charleston, WV — 211
Pine Circle, Dunbar 25064

June 12-14 — 23rd Annual R/D Festival,
Convention Center, San Antonio, TX —
838 Horseshoe Trail, Universal City, TX
78148

June 12-14 — 30th Minnesota S/D Conven-
tion, Anoka Senior High School, Anoka,
MN

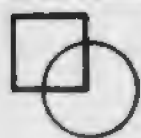
June 13 — Star Thru Stomp, Andrews, TX —
(915) 523-4723

June 18-20 — Oregon State S/R/D Festival,
Oregon State Fairgrounds, Salem, OR —
PO Box 12822, Salem 97309 (503) 581-5760

June 18-20 — 29th Annual S/R/D Festival,
Pensacola, FL — 517 Edgewater Dr.,
Warrington, FL 32507

June 19-21 — Idaho State Festival, Coeur

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 June 19-21 — South Cariboo S/D Jamboree,
 100 Mile House, British Columbia, Canada
 — RR#1, 100 Mile House, B.C.
 June 19-21 — 3rd Annual Yearling Weekend,
 East Hill Farm, Troy, NH
 June 19-21 — Cup of Gold Festival, Mother
 Lode Fairgrounds, Sonora, CA — 113 Jes-
 sie Ave., Manteca 95336
 June 19-21 — White Rose S/D Festival, York
 College, PA — 118 So. Pleasant Ave., Dal-
 lastown, PA 17313
 June 21 — No. California Trail Dance, Me-
 morial Aud., Oakland, CA
 June 22-23 — Midweek Weekend of Plus II,
 Seattle, WA — PO Box 16028, Seattle
 98116 (206) 932-8527
 June 24 — Trail End Dance, Ballinger Ele-
 mentary School, Edmonds, WA
 June 25-27 — 30th National S/D Convention,
 Seattle Center, Seattle, WA — PO Box
 898, Lynwood, WA 98036
 June 27 — 4th Annual S/D Festival,
 Alexander Henry High School, Sault Ste.
 Marie, Ontario, Canada — 190 Brookfield
 Ave., Sault Ste. Marie, Ontario P6C 5P3
 June 29-30 — Midweek Weekend of Basic
 Challenge, Seattle, WA — PO Box 16028,
 Seattle 98116 (206) 932-8527
 July 3-5 — EAASDC Summer Jamboree,
 Zweibrucken, Germany
 July 3-5 — Calgary S/D Roundup Weekend,
 Calgary, Alberta, Canada — 5319 Valiant
 Dr., Calgary, Alberta T3A 0Y9
 July 3-5 — 15th Annual Alaska State S/D Fes-
 tival, Ryan Jr. High School, Fairbanks, AK
 — 125 Craig Ave., Fairbanks 99701
 July 4 — 6th Annual Independence Day
 Dance, Bayside Jr. School, 965 Newton

Rd., Virginia Beach, VA — 8803 Commo-
 dore Dr., Norfolk 23503
 July 10-12 — PASDA Weekend, Nutriosa, AZ
 — 7753 No. 33rd Ave., Phoenix 85021
 July 16-18 — 18th Star Spangled Banner Fes-
 tival, Baltimore, MD
 July 16-18 — 12th Annual Thunder Bay S/D
 Festival, Lakeview High School, Thunder
 Bay, Ontario, Canada — 363 Van Horne
 St., Thunder Bay, Ontario P7A 3G3
 July 17-18 — 11th Annual Jekyll Island Fun
 Fest, Jekyll Island, GA
 July 17-19 — 2nd Annual Cotton Choppin'
 Hoedown, Lubbock, TX — (806) 795-5697
 July 17-19 — Annual Fun Weekend, Nevada
 County Fairgrounds, Grass Valley, CA
 July 17-19 — White Mountains 32nd Annual
 S/D Festival, ShowLow, AZ — Rt. 1, Box
 2522, ShowLow 85901
 July 21-23 — NSDCA International Campo-
 ree, South Dakota State Fairgrounds, Hu-
 ron, SD — Box 401, Volga, SD 57071
 July 22-25 — 5th National URDC Con-
 vention, Civic Center, Grand Rapids, MI —
 15138 Ina Dr., Philadelphia, PA 19116
 July 24-25 — 10th Annual Seaside Squares
 Jamboree, Pensacola, FL
 July 24-25 — 9th Annual Arkansas S/R/D
 Convention, Little Rock Convention Cen-
 ter, Little Rock, AR — PO Box 3232, Little
 Rock 72203
 July 25 — Rodeo & Centennial Dance, Iron
 River, MI — (906) 265-5041
 July 31-Aug. 1 — Penn State S/R/D Festival,
 State College, PA
 July 31-Aug. 1 — Starfest '81 R/D Weekend,
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 BERYL MAIN and
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WORLD, continued from page 43

Memphis, Tennessee, handling rounds. The Dixieland Cloggers, also from Memphis, will exhibit. For information contact Nadine Higgins, 6708 Westover Dr., Little Rock 72207 (501) 664-3910.

1982 Rose Parade Float

Square Dancers of America have entered their seventh float in the 1982 New Year's Day Rose Parade. The parade theme is "Friends and Neighbors;" the square dance float will be entitled "Square thru the Roses." Entries

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from those desiring to dance on the float must be received by early June. Send a photo of you and your partner, plus your address, phone and club to Square Dancers of America, PO Box 2, Altadena, CA 91001. Names will be drawn at the National Convention on June 26th with winners announced at the Parade of States on Saturday evening. Mainstream dancing ability is required of anyone entering. If you will be at the National, stop by the Square Dancers of America booth and sign the registry and plan to attend the Panel.

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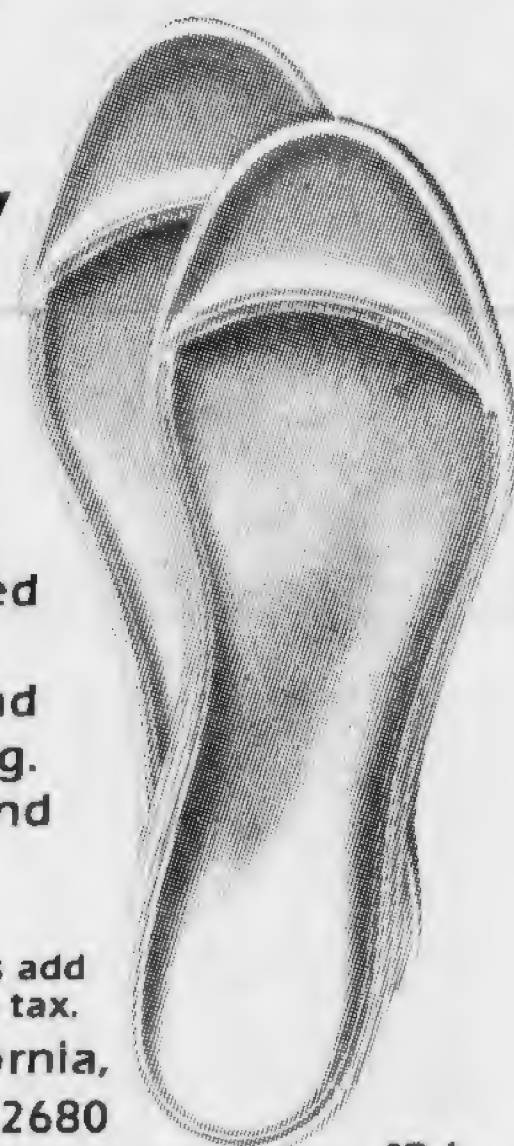
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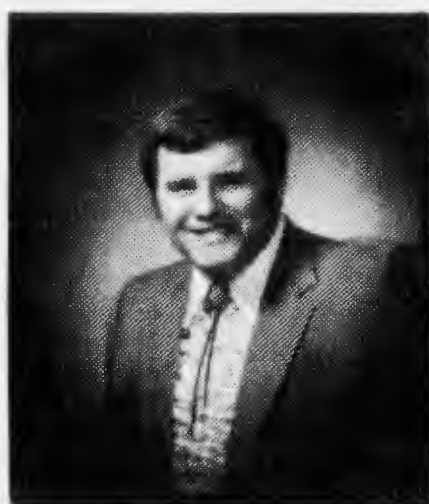
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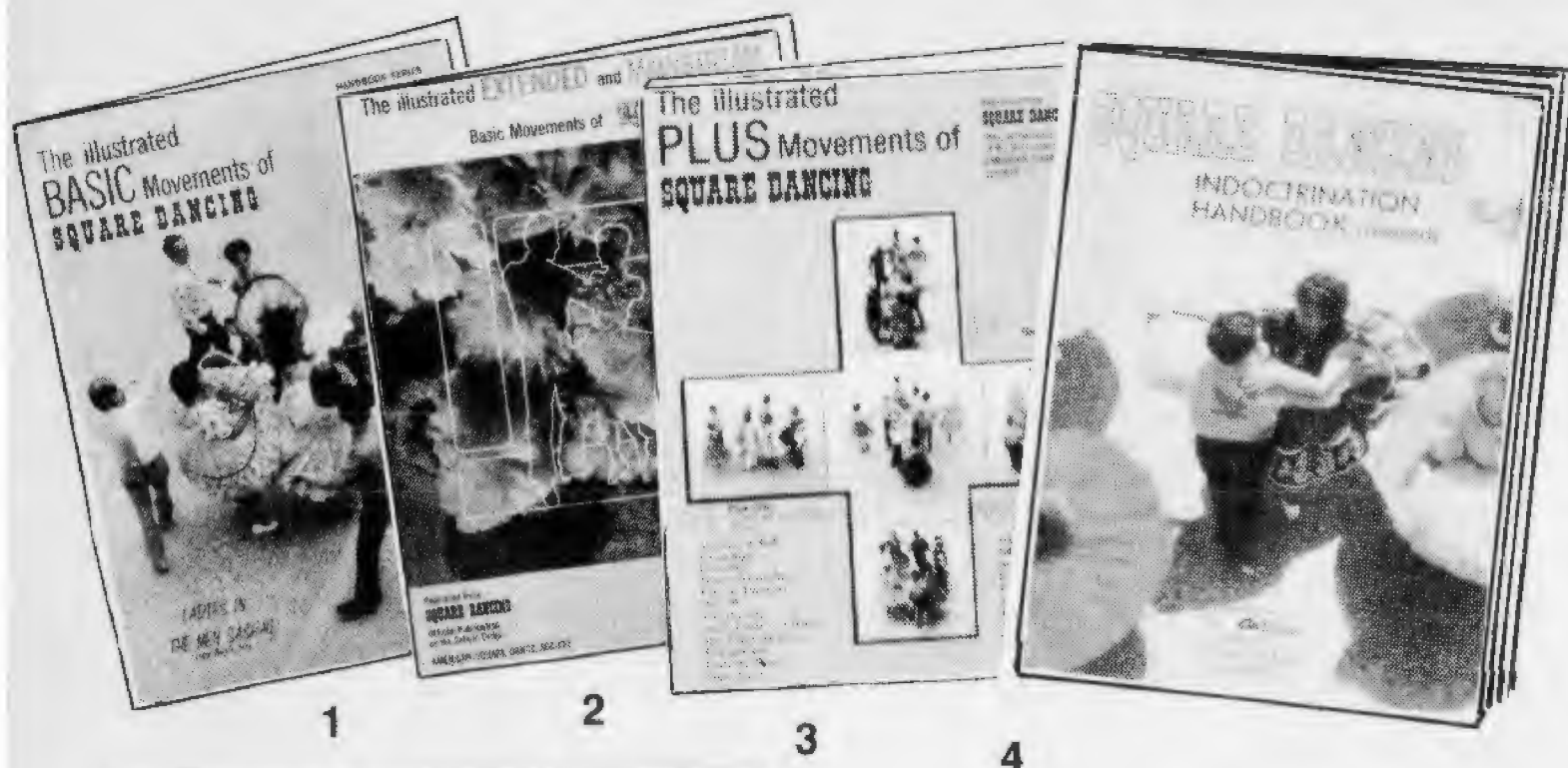
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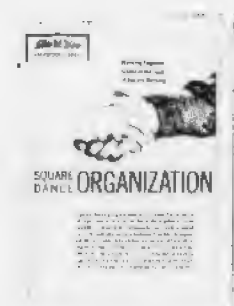
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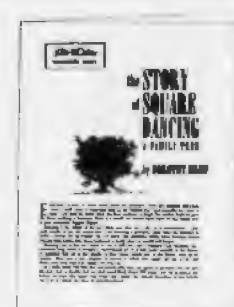
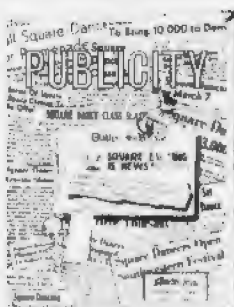
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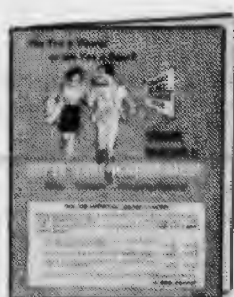


8

9

10

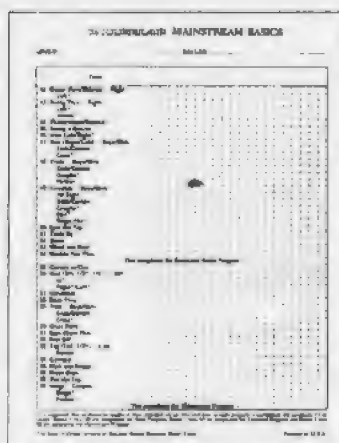
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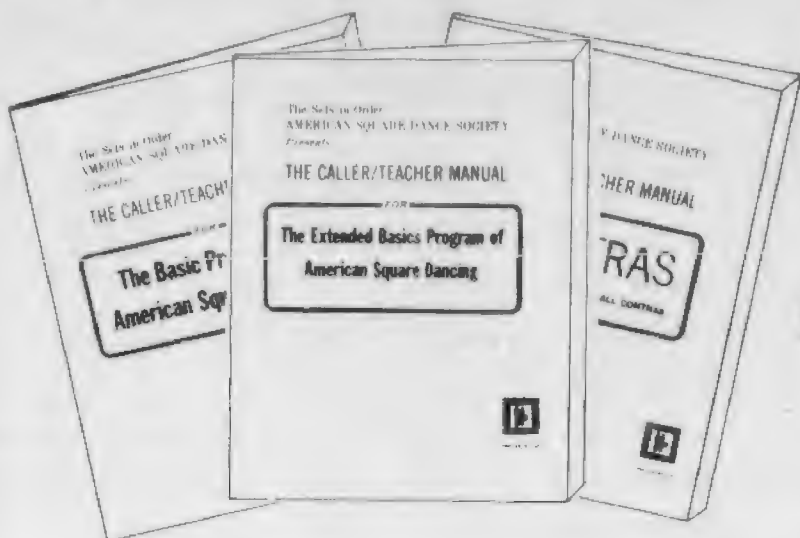
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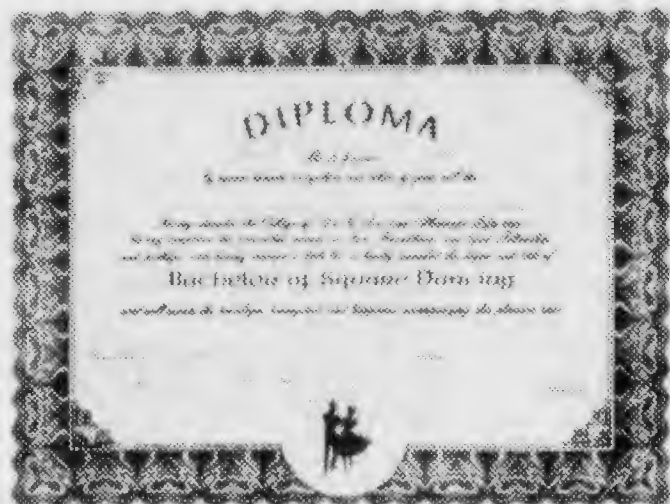
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A-Z Engraving, 70
A-Live Sound Records, 83
Anina's Jewelry, 83
Armeta, 74
Ashton Electronics, 108
Authentic Patterns, 75
B 'N' B's International, 83
B&S Square Dance Shop, 79
Badge Holders, 89
Blue Engravers, 71
Brahma Records, 83
Calico House, 70
Callers Supply, 97
Campau, 80
Chinook Records, 78, 88
Clinton Instruments, 2, 3
Dancers Corner, 71
Davis, Bill, 79, 84
Dell Enterprises, 82
Dixie Daisy, 73
Dress for the Dance, 104, 105
El Dorado Records, 84
Erin Records, 103
Four Bar B Records, 80
Golden, Cal, 96, 98
Gordon Bros. Shoes, 112
Grenn Records, 75
Hanhurst's Tape & Record Service, 94
Happy Feet, 102
Hi Hat Records, 88
Hilton Audio, 44
Jeanette's Southwest Originals, 92
JoPat Records, 92
Kalox Records, 94
Kentucky Dance Institute, 101

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 Lighted Lantern S/D Camp, 74
 Lightning-S Records, 84
 Local Dealers, 76, 77
 Lyons, R.F., 95, 96
 Mail Order Record Service, 90
 Marex Badges, 81
 Melody Records, 89
 Merrbach Record Service, 99
 Micro Plastics, 84
 Mississippi Gulf Coast Festival, 102
 Myrtle Beach Ball, 98
 National S/D Directory, 108
 Old Pueblo Trader, 72
 Peters, Bill, 82, 93
 Petti-Puff, 72
 Prairie Records, 4
 Promenade Shop, 98
 Rainbow Records, 70
 Ranch House Records, 81
 Red Boot Records, 85
 Red River Community House, 100
 Red Rock Ramblers, 109
 Rhythm Records, 6
 Robertson Dance Supplies, 74
 Ruff, Bob, 89
 Sagebrush Productions, 87
 Scope Records, 86
 Sew Anything Shop, 90
 Shirley's S/D Shoppe, 85
 Shoppers' Mart, 106, 107
 Simkins, Meg, 86
 Smith, Nita, 111
 Square Dance Record Roundup, 78
 Square Things, 74
 TNT Records, 93
 Thunderbird Records, 87
 Traveling Callers, 109
 Trenton State Callers College, 70
 Wagon Wheel Records, 72
 Weber Shoes, 69, 91
 WISSCO, 81

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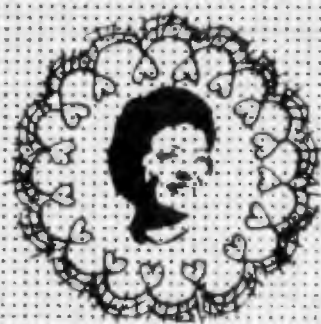
A skirt can be more than just a skirt as demonstrated by Mary Jane McClelland's two half-circles which overlap, double-breasted fashion, in both front and back. The edges of the circles have been cut into 6" scallops, finished with a wide, color-edged ruffling and fastened with six grippers. A peasant blouse is appropriate to the outfit and Mary Jane has used up bits and pieces of left-over trim in the multiple rows around the neck.



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feature

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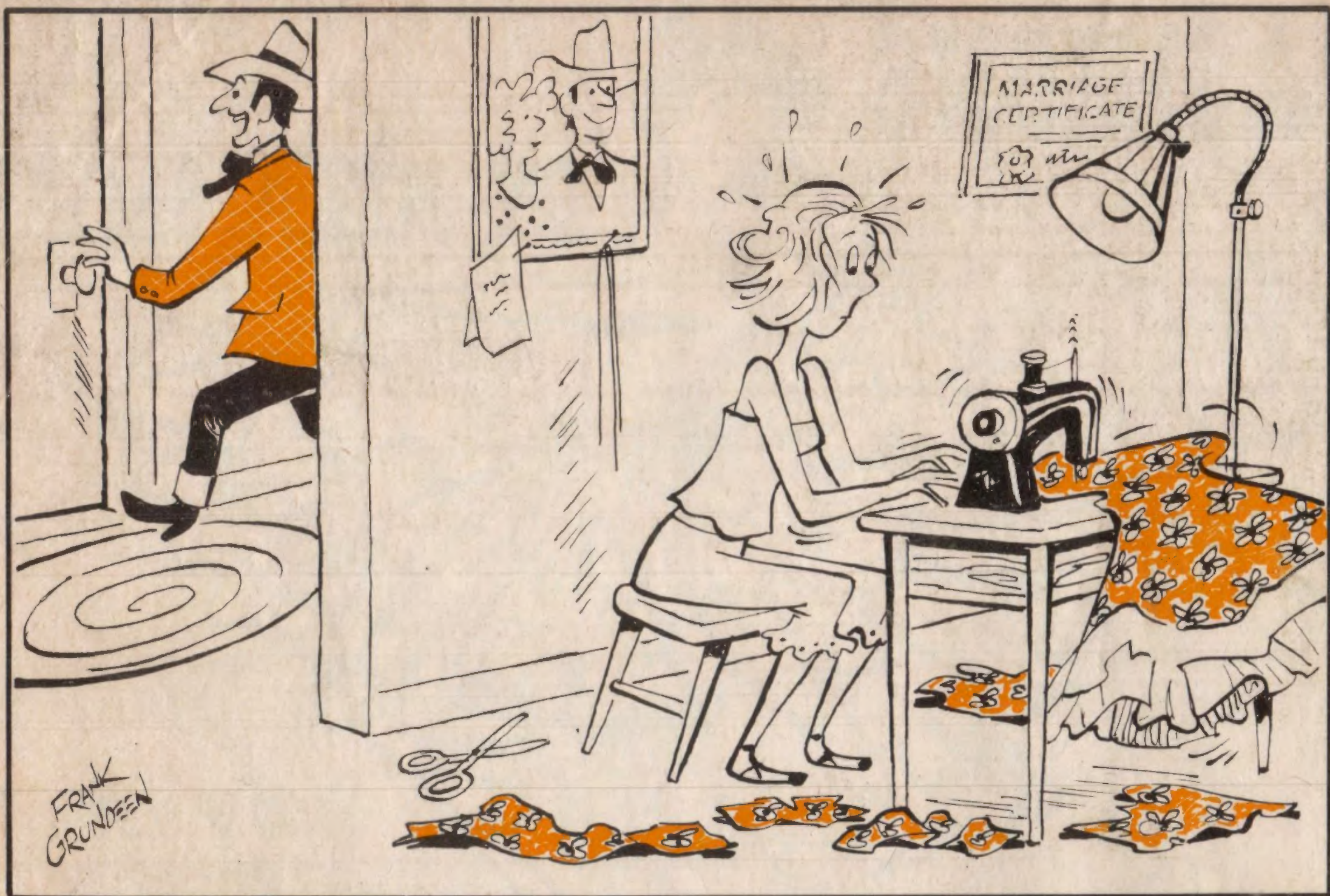
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